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# The MOVIES

Run the Studio. Shoot the Movies.  
Make the Stars!

**PRIMA Official Game Guide**

***Greg Kramer***

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Dedication: To my Stars—Adam, Ethan, Josh, and Dee.

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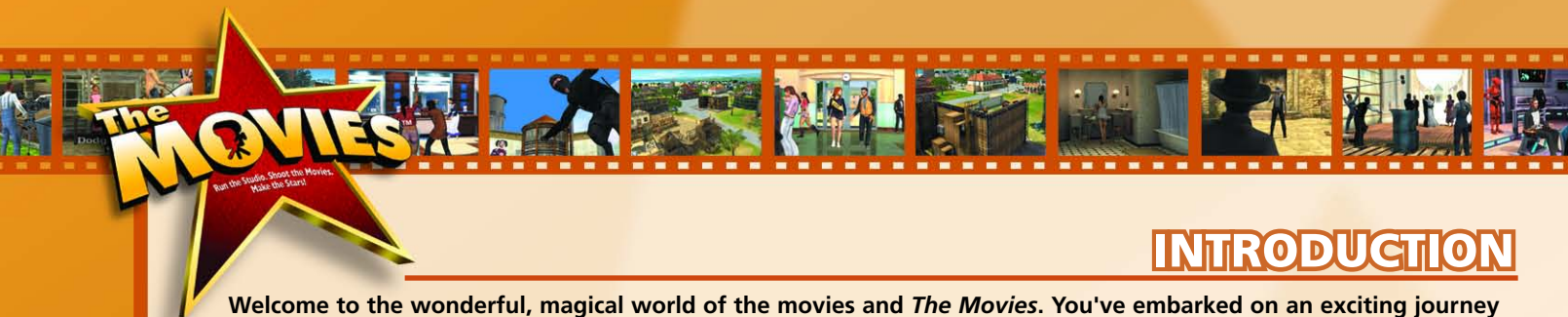
From Activision, thanks to Geoff Caroll, Daryl Heffernan, and Matthew Hunt.

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# INTRODUCTION



## INTRODUCTION

Welcome to the wonderful, magical world of the movies and *The Movies*. You've embarked on an exciting journey with a game that's as deep as it is rewarding. With its rich simulation, exciting real-world applications, and intricate intermingling of the two, there's no shortage of discoveries in your near future.

This guide aims to help you understand the game from its most basic levels to its deepest subterranean layers. As such, every major game system and component part is explained in both elaborate detail and in the simplest possible summaries to allow players of all levels to play more successfully and efficiently.

After that not-so-humble undertaking is done, we move on to the really thrilling possibilities that come with using *The Movies* as a creative tool to make your own movies.

Here's how to find what you need when you need it:

### PART 1: SIMULATION MOVIE MAKING

- There's No People Like Show People: An introduction to the people who populate your studio.
- Buildings and Ornaments: A catalog of everything you can build on your studio.
- The Movie-Making Process: A deep but quick outline of the movie-making process from script to release.
- Studio Rating: The mechanics of how studios are rated by the simulation.
- Movie Quality and Success: The mechanics of how movies are rated by the simulation.
- Star Stats and StarMaker™: Detailed descriptions of every statistic that affects your Stars.
- Star Mood and Star Rating: The mechanics of how Stars' moods function and how Stars are rated by the simulation.
- Awards, Achievements, and Lifetime Honors: A catalog of all the game's awards and honors and a detailed walkthrough of how to get the game's lofty Platinum Lifetime Honor.
- Technology and Research Packs: An outline of how research and technology works for your studio and the contents and dates for every research pack.

### PART 2: REAL-WORLD FILMMAKING WITH *THE MOVIES*

- Advanced Movie-Maker and Post Production: A guide to Advanced Movie-Maker and Post Production tools for use in the simulation and real-world movies.
- Filmmaking 101: A brief discussion of film technique by a Lionhead Studios scene designer.
- *The Movies Online*: A tour of the online venue for your creative output.

We hope you enjoy this guide and find it useful throughout your adventures with *The Movies*.





# PART 1

## SIMULATION MOVIE MAKING

*The Movies* is many things, but it is, first and foremost, a simulation game that puts in your hands the development of a classic movie studio, a dream factory that's yours to mold to your individual goals and ideas. The chapters in this part detail the inner workings of this simulation to enable you to harness its power, control its workings, and predictably realize its elusive results.

Though this part is geared to the simulation game and producing the kind of movies it demands, much of the information is also useful for making real-world movies (the subject of the second part of this guide). Since you won't have access to many of the sets, costumes, technology, props, etc., for your real-world movies until you've successfully played a simulated studio, success in the simulation and the building of a solid, resourceful studio are crucial to making interesting and entertaining movies for real-world consumption.



## THERE'S NO PEOPLE LIKE SHOW PEOPLE

Without the people who make them, there wouldn't be any movies. It is these people—the Stars, the scriptwriters, the scientists, the janitors, the builders, the extras, the crew, the press, and even the swarms of personal assistants—who form the heart of not only the movies but the culture that celebrates them.

And it's with these people that your exploration of *The Movies* should begin. This chapter introduces you to each of the lead and supporting players who make a studio hum.

### EMPLOYEES AND STAFF

Different parts of your studio—particularly the facility information bubble on the Production Office—refer to two categories of studio personnel: staff and employees.



The Production Office shows current staff levels.

Staff includes builders, janitors, scriptwriters, scientists, crew, and extras. It does not include photographers since they work for the trade papers.

Employees include all of the above *and* your Stars. These categories are used for various purposes in the game, so it's important to keep the terminology distinct.

One important distinction between Stars and staff is how they age. Stars age and eventually retire. Staff members (except for extras), on the other hand, live forever, gaining experience (and, therefore, speed) all the time. By the time your studio gets into full stride, it should have a core of experienced staff at the height of their professions who can take it confidently into the future. Extras are the exception; they age as Stars do, unlike the rest of your staff.

### Staff Pay

All staff, except extras, are paid \$1,000 per year regardless of experience. Extras get \$3,000 annually. Star salaries begin at \$6,000.



Staff members show their salaries if you right-click on their Staff cards or on the staffers themselves.

### FINDING AND USING YOUR EMPLOYEES

The studio lot is abuzz with activity, making it challenging to find the people you need when you need them. Fortunately, there are myriad ways to find and grab your people without knowing their exact location.

#### NOTE

Stars exude a healthy glow that makes them stand out in a crowd.

### Star Cards

Running vertically down the left-hand side of your screen is a list of your studio's Stars. These portraits, called "Star cards," present all information about your Stars and can be used either to find or grab your Stars wherever they happen to be.



Your studio's Star cards are lined up vertically along the left side of the screen.

#### NOTE

Right-clicking on your Stars calls up all of their information bubbles.

To find and follow a Star, left-click on his or her Star card.

Double-left-click on the Star card to find and zoom in on the Star.

If you wish to direct rather than find the Star, left-click-and-hold on the Star card and pull the mouse in any direction. This dislodges the Star from whatever he or she is doing with a distinctive "pop" sound and attaches the Star to your cursor for placement.

Dragging Stars from their Star cards works identically to picking up the Star from the lot.

Clicking on the Star cards to find your Stars works even if you have another person (Star or Staff) already attached to the cursor. If, for example, you want to assign a job seeker to a Star's entourage, pick up the applicant, left-click on the Star's Star card, and drop the applicant onto the Star's Make Assistant icon.

#### NOTE

You cannot drag a Star from the Star card if he or she is in the middle of shooting a scene on set.

### Activity Icons

Star cards also give information about what your Star is doing:

- A lightning-bolt-shaped icon means the Star is engaged in a specific non-shooting activity (such as rehearsing, auto-makeover, etc.).
- A Zz icon means the Star is engaged in some autonomous activity (such as going to the restroom, eating, etc.) or socializing with other Stars.
- A camera icon indicates that the Star is assigned to a movie but isn't currently shooting on set. In this state, Stars can be picked up and dropped as normal.



- A lightning-bolt-with-camera icon indicates that the Star is assigned to a film. While shooting on set, Stars cannot be picked up.

## Staff Categories and Cards

Though you'll most often see the Star cards lining the left side of the screen, most of your staff have their own cards as well. These Staff cards, though not as information-packed as Star cards, work in exactly the same way.

Just above the Star cards are the Staff Category buttons. These opposing arrows cycle through each category of staff that has Staff cards:

- Stars
- Extras
- Scriptwriters
- Builders
- Crew
- Janitors
- Scientists

Neither personal assistants (PAs) nor photographers have Staff cards because you won't need to engage the services of your PAs except to fire or reassign them, and photographers do not work for the studio and can always be found in the same place (inside the front gate).

### TIP

You cycle through the Staff Category bar on the keyboard by pressing either **Q** (cycle left) and **E** (cycle right) or **←** and **→**.



Staff cards show each staff member's experience, status, and basic information.

Staff cards don't display the staff members' pictures but do show their experience bars and an icon indicating whether they are engaged in an activity (lightning bolt) or just killing time (Zz). Extras also display either a camera icon or lightning-bolt-with-camera icon (if they're currently shooting a scene) to show that they're assigned to a film.

Right-clicking on a Staff card shows a bit more information about the staff member. For most staff doing so only adds their salary. For extras, it shows salary, age, and genre experience.



Extras' Staff cards look like Staff cards but feature some of the information you'd get from a Star card.

Just as with Star cards, Staff cards can be used to locate and follow staff members or grab them from wherever they are and drop them in new activities.

## HIRING EMPLOYEES

Generally, employees are hired out of lines of job applicants that form outside the following studio buildings:

- Stage School: Stars and extras
- Crew Facility: crew
- Staff Office: maintenance (builders and janitors)
- Basic Script Office: scriptwriters
- Laboratory: scientists



Job applicants with appropriate basic experience line up outside certain facilities on your lot.

To hire an applicant, pick up and drag the applicant to a hiring room within the facility that contains the job you want to fill. Drop the applicant in the room and, voilà, he or she is hired.

To eliminate an applicant from the line, pick the applicant up and drop him or her on the building's Reject room (usually the same room as Fire but with a different title).

This is most useful when searching for new Stars. If you want to avoid easily stressed applicants, drop them into the Reject room and they'll be replaced in the queue by other randomly generated applicants.

Job applicants for staff jobs are always inexperienced, so all applicants except those outside the Stage School are more or less equal no matter outside which facility they line up. There's absolutely nothing wrong with turning a crew applicant into a scientist or a Laboratory applicant into a scriptwriter, although he or she will lack a bit of a wannabe scriptwriter's minimal starting experience. Any applicant can be turned into a lowly personal assistant for a Star's entourage.



Drop applicants into any building's hiring room to bring them onto the team.



The only exception to this rule is the Stage School queue. Applicants at this facility display far more information about themselves than do applicants in other job lines. Stage School applicants show the following characteristics:

- Age
- Genre experience
- Looks
- Physique
- Personality features (that is, their stress, boredom, and addiction thresholds)



Stage School job applicants are much more open about themselves—the better to choose your next Star.

## Stars from Rival Studios

Sometimes Stars from rival studios appear in your Stage School queue (in numbers and stature proportional to your studio's rating). Their arrival is announced on the studio PA system and they're highlighted with a glowing aura. These Stars come complete with their current Star rating, age, Mood, and whatever genre experience they've amassed. Once hired they'll also expect a salary, trailer, and entourage appropriate to their rating and proportional to those of your other Stars.



Stars from rival studios will try to defect to your studio once you have the smell of success.

### NOTE

Rival Stars are useful for quickly boosting your studio's rating but come to you with a portion of their career already behind them. Their limited remaining career can be balanced against the genre experience they've acquired, but you'll have evaluate that trade-off in each circumstance. Beware also their personality characteristics and avoid like the plague the same factors you avoid in picking a fresh Star (easily stressed, easily bored, etc.). See the "Star Stats and Star Maker™" chapter for more detail.

## Firing

For most jobs, firing staff members is a matter of dropping them in any Fire room of any building.

Once fired, they'll trot off the lot into the mists of memory and legend. Well, that's how they'll probably view it. You can always catch



Firing staffers is as simple as tossing them in the Fire room.

them before they wander off-screen and pop them into a new job.

Firing Stars is a bit more complicated than firing other employees. Once fired, their Star cards disappear and their Moods no longer affect your studio stats. They wander off the lot and are immediately hired by other studios.

Firing Stars gets you no compensation for your investment in their development. If you want to receive compensation, build a Star & Script Selling Facility and auction the Star off to your competitors. The value is based on the Star's rating but begins to drop off steeply after the Star turns 55.

You can, of course, rehire a Star as an actor or director, but his or her Mood will be disastrously low after the affront of the firing. Restore salary, trailer, and entourage to quickly bury the hatchet.



Stars assigned to other tasks don't lose their Star jobs but get a special work icon and a very bad Mood.

## Reassigning Employees

Most staff can be transferred from job to job, but they'll begin their new careers with the level of their experience in that career. How much this is depends on from which line they were originally hired and whether they've done the job before.

### NOTE

Both builders and janitors amass Lot Maintenance experience, so transferring people between these jobs means they'll keep building on the same experience base and work just as quickly in their new jobs as their old ones.

- If they're in queue for a different job: Job applicants outside a building begin with a modicum of experience in that field. If you then hire them in a different building than the one they're waiting outside of, they begin that job at zero experience but they retain their experience from the previous queue.
- If they've never stood in line for a new job: Job applicants start with zero experience.
- If they've worked in a job before: They regain any experience they amassed in that job, start collecting new experience, and stop gathering experience in the previous job.

Stars can't be so easily transferred. Dropping them into another job, reassigning fired Stars before they dash off the lot, or dropping them onto a staff job function (making them pick up trash, repair buildings, etc.) creates a janitor, builder, or other staffer whose Mood (and a sour Mood it is) is counted in your studio's statistics. The reassigned Star's Star card remains in the Star card list and his or her Mood and boredom bars are severely depleted.

The only job you can't give a Star is as an extra. For performers, it seems, there's no going back.

## THE STARS



Stars are hired at the Stage School.

There's considerably more to be said about these folks than is relevant here, but it's crucial to initially understand the role Stars play in your simulated studio.

A full rundown on Stars and how they're made and rated and what makes them tick can be found in the chapters "Star Stats and StarMaker™" and "Star Mood and Star Rating."

### TIP

You can drag job applicants from other facilities and make them Stars, but you won't be able to see their attributes until *after* they're hired.

New Stars are hired primarily from the line in front of your Stage School.

### TIP

When hiring a director, genre experience is more important than physique and looks. The opposite is true for actors.

For all Stars, don't hire anyone with a low stress threshold or productivity will be low.

Stars are the fodder for your movies and a major factor in how your studio and its films are rated.

Every movie must include at least two Stars: one director and one actor. Scripts produced in higher-level Script Offices or in the Custom Scriptwriting Office can require up to four Stars (one director, one lead actor, and two supporting actors).

Stars also contribute heavily (nearly 25 percent of the highest possible score) to your studio's overall rating. Each Star counts toward this rating, but the higher each Star is rated, the greater his or her contribution. It pays, therefore, to have a few very highly rated Stars rather than a large number of middle-of-the-pack Stars.



When casting, you must fill slots for director and actors.

The quality and success of your movies depend a lot on Stars, and the quality of your movies, in turn, significantly impacts your studio's rating and how much money movies make for it.

Movie quality and Success is boosted or dragged down by several Star-related factors. Each Star's (directors and actors) performance in the movie plays a major role in a movie's quality. Performance, in turn, is a product of each Star's Mood, genre experience, and suitability for a certain genre. Additionally, the level of the relationships between each actor and the director and between each pair of actors adds to the movie's overall chemistry.

Finally, the success of a film depends in part on its collective Star power. The more high-level Stars a movie features, the more successful it will be.



Movie Success is heavily based on Star power.

### NOTE

Of course, the more Star power a movie has, the more expensive it is to make. Plus, assigning several high-powered Stars to a single film limits the number of films you can make at once. For example, dropping three top 10 Stars in one movie rather than one each in three simultaneously shooting films will likely result in a successful movie but at the cost of the constant income stream that great success demands.

Managing Stars is a matter of keeping their Mood high and their Star rating strong. This means juggling the interwoven and conflicting demands of their Stress and Boredom levels, their status, their propensity toward addiction to food and/or drink, and their relationships. Almost everything you do affects your Stars' Moods in some way, but note that Stars always keep one eye on how other Stars are treated; something that improves one Star's Mood can severely depress another's.

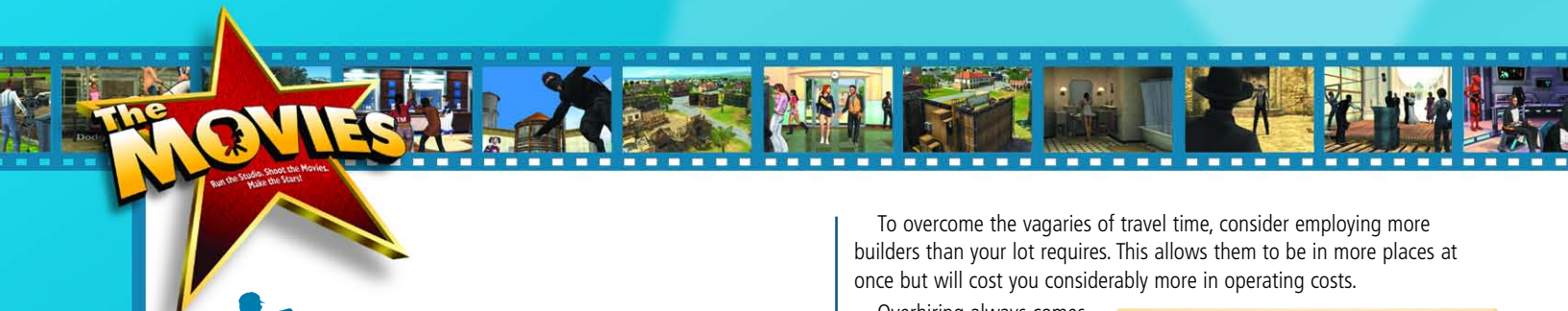
### NOTE

Many factors feed into *both* a Star's Mood and his or her rating and often in very different ways. It's crucial, therefore, to understand the meaning of the various bubbles you see when you click on a Star and to be clear on how those stats will be used. For guidance, look to the chapter "Star Stats and Star Maker™."

Stars are the only employees whose Moods you need to worry about. No one else's gripes and problems affect your studio except in the most indirect way (for example, a lack of restroom facilities brings down Studio Prestige). You can reassign staff members to other jobs and their displeasure will have no effect on anything of importance. Cold but true.

## BUILDERS

Builders have several responsibilities, all of which are critical to your studio's basic functionality. Hire them by dragging applicants into the Create Builder room of the Staff Office.



## TIP

Four builders should be enough to start a new studio. Hire more when the studio has grown so much that the Studio Maintenance rating begins to drop.



Builders are hired at the Staff Office.

First and foremost, builders build your facilities. The more builders you have on staff, the faster facilities will be constructed.

To speed the construction of new facilities, pick up and drag otherwise-occupied builders to the Build icons around buildings under construction.

Once the studio is up and running, builders are entrusted with keeping all the structures in good condition. Buildings decay over time and with greater use. The builders' job is to dash around the studio and do the necessary work on each element to keep your studio looking shiny and new.

## NOTE

Studio Maintenance can be viewed by clicking on the I-shaped information icon inside the Production Office. This rating is an element of your lot's Studio Prestige, a major factor in Studio rating and the subject of a very important award (Most Prestigious Studio).



Studio Maintenance and Cleanliness are shown via the information icon in the Production Office or by right-clicking on the Staff Office.

How well your builders are accomplishing this task is measured by the Studio Maintenance rating. In general, this rating is based on the number of builders you employ versus the size and density of your studio lot. The larger the lot and the more structures it contains, the more builders you'll need. If the Studio Maintenance rating is low, hire more builders.

Note, however, that building maintenance is not automatic; builders must physically travel from place to place to perform maintenance, so any given structure's or the overall studio's Maintenance rating depends in part on chance and how easily your builders can travel around the lot. Ease of travel is dictated by the size of your lot (keep it small to ease travel and you can keep maintenance high with fewer builders), the kinds of landscaping used (the harder the surface, the faster folks can travel over it), and the layout of paths (the more elaborate and well-planned the path system, the more efficiently the studio will run).

To overcome the vagaries of travel time, consider employing more builders than your lot requires. This allows them to be in more places at once but will cost you considerably more in operating costs.

Overhiring always comes down to a choice between money and your personal involvement in your studio's basic operation. You can get away with fewer builders if you're willing to, for example, take the time to drag builders to a set that's about to be used for a film.

To repair a specific building, pick up and drag a builder to any of the Maintenance icons that appear around a building. Maintenance level on any specific building is only important in the process of shooting a film; try to have any set in perfect repair just before the Stars and crew arrive on set to boost your film's in-can quality.

Builders can be employed to make modifications to your existing buildings. As mentioned above, they can be directed to repair any building by dropping them on the structure's Maintenance icon, but they can also move and sell buildings.

To move a building, hold a builder over a structure's Move Building icon and left-click to pick up the building. Move it to a new location or right-click to put it back. To sell, hold a builder over a structure's Sell Building icon to permanently demolish the building and recoup a depreciated portion of its original purchase price.



Builders maintain specific buildings when you drop them on the structure's Maintenance icon.



Moving a building.

## NOTE

Moving or selling buildings leaves behind bare earth and lots of trash that will depress Studio Attractiveness. Be prepared to lay down new landscaping and drag over some janitors (or wait for them to arrive on their own) to undo the damage. Don't move or sell a building just before an awards ceremony or it might cost you the Most Prestigious Studio award.



Selling a building.

Builders gain individual experience (visible in their Staff cards) over time with every job they perform. The more experience a builder has, the faster construction and repairs will get done.

## JANITORS

Janitors are responsible for cleaning up messes on your studio lot and are hired in the Create Janitor room of the Staff Office.

### TIP

Two janitors should be enough to get a new studio started. Hire more when the staff has enlarged enough that the Cleanliness rating begins to fall.



Direct janitors to pick up trash by the dropping them on the Sweep Up Litter icon.

### NOTE

Cleanliness is an element of Studio Lot Prestige, which, in turn, feeds into Studio rating.

Janitors are there to sweep up whatever's left behind, and how well they're doing dictates your Cleanliness rating. Effectively (though not literally), this rating is a reflection of the number of janitors on your staff in proportion to the size of your studio and the number of people working on it. The more janitors you employ, the higher this rating will be.

As with builders, however, remember that having the "right" number of janitors for a lot doesn't mean it'll be automatically devoid of litter and covered in lush grass, just that there are enough janitors to keep the litter and dead grass from reducing the Cleanliness rating for very long. The size of your lot and the ease with which janitors can traverse it play a large role, therefore, in determining how many janitors it takes to fully maintain a studio. With equal employee populations, a large lot requires more janitors than a smaller lot.

If perfect cleanliness is important to you, consider overhiring janitors.

### NOTE

Unnecessary janitors and builders can be reemployed as entourage members without affecting your studio's flow of new job applicants.

Janitors gain individual experience (visible in their Staff cards) over time with every job they perform. The more experience a janitor has, the faster he or she will find and sweep up litter and water grass.

## CREW

Your crew runs the cameras and gets everything ready for the actual filming. Crew members are hired by dropping job applicants into the Create Crew room of the Crew Facility.

### TIP

When you first begin a new studio, plan to hire around six people for your crew. This permits you to have two one-star films shooting simultaneously.



Crew members are hired at the Crew Facility.

The size of crew a film requires depends on the quality of the script; the higher the rating of a script, the more crew it'll demand in casting.

### NOTE

To see your most of your studio's pool in one go, put the Stage School and Crew Facility buildings near the Staff Office and the front gate of your studio. Press **[space]** to jump to the gate and every queue should be visible at once.

The people on your crew gain individual experience (visible in their Staff cards) over time with every film they work on. The more experience a crew member has, the higher the quality of the movie.

Crew experience is unique in that crew are the only staff whose experience level contributes directly to any of the game's ratings (Star, movie, or studio). For all other staff, experience dictates only the speed with which they perform their jobs.



Crew experience contributes directly to a movie's production quality.

## EXTRAS

Extras play all the minor roles in your films and are hired by dropping applicants into the Create Extra room in the Stage School.



Extras line up automatically when a movie goes into casting.



## TIP

A new studio should only need two extras to allow for simultaneous shooting of two one-star films. Occasionally, a one-star script will call for two extras, so you may have to hire a third, but this is rare.

Extras, unlike other staff, gain experience in the specific genres of each movie they make. Their experience, however, does not feed into the quality of the movie itself; no one cares how seasoned the extra playing Cop #2 is. Extra experience only matters if you wish to tap your pool of extras to find your next Star; the extra will join the Star ranks with whatever experience he or she amassed doing extra work.



Extras, unlike other staffers, show their genre experience and age.

It pays, therefore, to hire your extras exclusively out of the Stage School queue, since only these applicants display their personality factors (how easily they get stressed, for example) and their existing experience in various genres. If you ever want to convert them to Stars, you'll know they're suited to the job.

Using extras is, however, a tricky tactic. Unlike other staff, they age over time. By the time they've gained sufficient experience to convert them into Stars, they may have only a fraction of their productive career ahead of them. Better, perhaps, to hire a 19-year-old with less experience but 50 or so years left for a career.

Extras impact movie quality only indirectly through Script Quality. The number of extras in a script can add up to half a star to Script Quality. This scoring is built into Script Office—generated scripts that put in the appropriate number of extra roles to fit the office's maximum Script Quality. When making your own custom scripts for simulation play, however, add as many extra roles as possible (up to five) to gain a bit in a script's rating.

Extras are unique among staff due to their different experience system, their display of personality (for use in choosing them as Stars), and in that they age. Like Stars, extras age and retire when they turn 70. Once hired, extras will only work for whatever years they have left before retirement.

## SCRIPTWRITERS

Scriptwriters produce the screenplays in the various automatic scriptwriting offices and are hired by dropping applicants into any room in any Script Office (except Reject/Fire, of course).

Scriptwriters are hired by dropping them into a genre office or the script pool (if a script is already underway).



## TIP

A new studio should need only two scriptwriters. This should last you for quite some time even if you're constantly producing scripts. If, as your studio matures, you're producing a large proportion of high-star scripts, the longer writing time may require you to enlarge the writing pool.

## NOTE

Scriptwriters aren't necessary if you craft all of your scripts manually in the Custom Scriptwriting Office.

The more scriptwriters a studio has, the more it can dedicate to a single project. The more writers that toil away on one script, the faster it'll be produced.

Although Script Offices can produce scripts of any genre, they can only produce one script at a time, regardless of how many scribes are assigned to it. To write multiple scripts simultaneously, you'll need not only enough writers to make it worthwhile but also more than one Script Office.

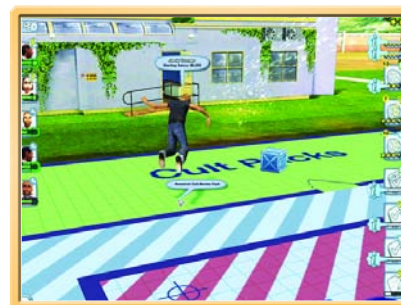


To speed the writing of scripts, put multiple writers on the project.

Scriptwriters gain individual experience (visible in their Staff cards) over time with every job they perform. The more experience a scriptwriter has, the faster scripts will be completed. Scriptwriter experience has no bearing on the quality of the script.

## SCIENTISTS

Scientists research new facilities and technologies, and they are hired by dropping applicants into any room in the Laboratory facility (available in 1928). You can hire up to six scientists to work in the four research rooms. Only four scientists, however, can work in any one room.



Scientists are hired at the Laboratory.

## NOTE

How many scientists you hire depends entirely on how much of a commitment you wish to make to research.

Scientists gain individual experience (visible in their Staff cards) over time with every job they perform. The research speed increases with experience.



Labs can only employ six scientists, only four of whom can work in any single room.

## PERSONAL ASSISTANTS (ENTOURAGE)



Hire personal assistants by dropping them near a Star.

Personal assistants form your Stars' entourages. A sizable entourage is a major status symbol for any Star, contributing to both Mood (relative satisfaction with the entourage's size) and Star rating (the number of personal assistants).

Personal assistants are hired by dropping any non-performer (no Stars or extras, current or recently fired, or applicants from the Stage School line) onto a Star's Make Assistant icon. Assistants, therefore, can be pulled from any job queue (except Stage School) or switched from other staff positions, including scientist, scriptwriter, janitor, or builder.

A studio's power to draw job applicants is directly proportional to its rating. The higher the rating, the more people will line up in the various queues. Unless you want to recruit personal assistants from your existing staff, these lines will be the major sources of your Stars' toadies.

Note, however, that job applicants pulled to fill entourage positions won't be replaced in the queue unless your studio increases in rating, so hiring too many assistants will drain the pool of potential job seekers.

Of course, if there's a sudden need for more janitors, you can always fire some personal assistants and rehire them as cleanup crew. The skill set, you'll find, isn't that different; they're quite accustomed to cleaning up other people's messes, and pouring cold water on an inebriated Star isn't all that far from basic lawn maintenance.

Personal assistants don't need or develop experience, but they will display the experience from whatever queue they were hired from.

### NOTE

To fire a personal assistant, pick up and drop the PA on the Star's Fire Assistant icon.

## PHOTOGRAPHERS

Photographers don't work for your studio but rather for the trade papers that cover the movie industry. Still, they are regular fixtures on your studio lot and are important servants to your Stars' ratings and, as a result, your studio ratings.

Photographers appear in numbers that reflect your studio's rating. The higher your studio's rating, the more shutterbugs will park themselves near the studio gates.



Photogs loiter around the front gate of your lot.



### TIP

Since photographers are always stationed near the studio gate, pressing **space** will take you right to them when you need their services.

These journalists, if they can be called that, are permitted on studio lots at the studio head's (that's you) indulgence. Therefore, they don't wander looking for shots but rather shoot exactly what you command them to.

Since all publicity is good publicity, all photos positively affect your Stars' Star rating. They all affect a Star's Mood, too, but not always in a desirable direction. Some photo events will damage a Star's Mood even as they boost Star rating.

When a Star is engaged in a photo-worthy activity (see the "Star Mood and Rating" chapter for details), grab a photographer from the front gate and hold him or her over the Star you wish to have photographed. The Star who'll feel the effects of the photo displays a camera icon with a green checkmark. Left-click to drop the photographer, who will take the snapshot and hurry off the lot.

If a photo-worthy moment involves two Stars, only the Star who shows the good camera icon will receive the photo's press coverage. Thus, before you drop the photographer, be careful to choose which Star you want to benefit from the photo's publicity.



If your Star is doing something newsworthy, dragging a photographer nearby will show a camera-with-green-checkmark icon on the Star, who'll benefit from the shot.



If the Star isn't doing anything newsworthy, a camera-with-red-X icon appears.



Once a photographer takes a picture, that specific photographer won't return for one year. Thus, if you utilize a lot of photographers to boost your Stars' ratings, there might not be any left to take a picture of a high-scoring event like two Stars cavorting in a trailer. Use the press judiciously and they'll be a powerful tool for your Stars' ratings.

Since photographers aren't part of your studio staff, they don't have Staff cards and don't count in your studio's sanitation, catering, or ornament demand.

## BUILDINGS AND ORNAMENTS

Now that you've met the people, you're ready to meet the architecture. The structures, sets, decoration, flora, and furniture that adorn your studio are the parts that make the whole machine run. And this machine converts creativity and people into the stuff of dreams. They don't call Hollywood "the dream factory" for nothing.

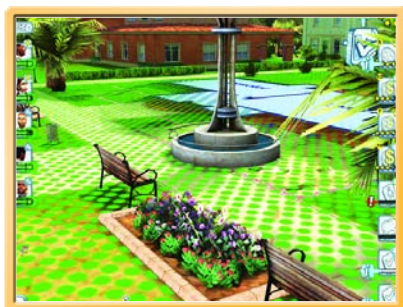
This chapter delves into the structures that shape your studio, the sets that backdrop its movies, the ornaments that beautify and enhance it, and the landscaping that covers it and rules how quickly your employees can move around the lot. This includes the cost and impact of each thing and how and when you'll be able to use it.

### ATTRIBUTES

Everything has a price, but several other factors are common to most things that can be built from the Build menu.

#### Attractiveness Effects

Every facility, set, ornament, and landscaping has an impact on your studio's Attractiveness, but this effect is relative only to structures of the same kind. In other words, a facility with an effect of 20 will have the same Attractiveness impact as another facility with the same effect, but the impact on Attractiveness may be very different from a set with the same value. Limit yourself to comparing facilities to other facilities, sets to other sets, and ornaments to other ornaments.



Areas of high Attractiveness display bright green dots when you press [L].

#### Building in Debt

Most facilities and sets can't be built when your studio is in debt, but there are a few exceptions:

- Casting Office
- Production Office
- Stage School
- Star & Script Selling Facility
- Crew Facility
- Basic Script Office
- Stage Set

#### Availability

A few of the assets in this chapter are available when you first start the game in 1920, but several others are unlocked over the course of your studio's lifetime.

Several events can unlock a facility, set, or ornament:

- **Research Packs:** Research packs make various assets available to all studios in a given year. When the scheduled year dawns, you can build any Build menu items contained in the pack. You can get these structures earlier, though, once you have a Laboratory facility staffed with scientists. The more scientists (and the higher their experience) you have researching a pack, the faster your studio has access to it. For items released from research packs, the date range listed represents the year the pack becomes available for research through the year it unlocks automatically, and is followed by the name of the pack that contains it. See the chapter "Technology and Research Packs" for full details.
- **Achievement Awards:** Whenever your studio reaches one of the nine Achievement Awards, a facility or set is unlocked. For details, see the chapter "Awards, Achievements, and Lifetime Honors."
- **Lifetime Achievement Awards:** Based on your entire studio's lifetime (through 2005), you may be eligible for one of the three Lifetime Achievement awards. Winning each of these unlocks a coveted set. Awards are granted for getting a studio to 2005, winning all nine Achievement Awards by 2005, or winning all nine Achievement Awards and winning each award ceremony multiple times.



Research packs bring new facilities, sets, and ornaments into your Build menu.



Achievement Awards bring otherwise unavailable facilities and sets.

## Multiples

Some structures can only exist once on any studio lot, but many can (and should) be built several times for greater effect and efficiency. The profiles below list how many of each structure can be used.



Multiple Publicity Offices make for a more efficient studio.

## FACILITIES

Facilities are buildings that house the necessary and discretionary functions of a studio. Each facility has one or more functions that it fulfills either passively (serving your employee population by its existence) or actively (containing rooms that you'll use in the filmmaking/Star development process).

Generally, to utilize a facility's function, pick up a person, script, or film, and drop it in an appropriate room within the facility. Want to release a movie? Take the finished movie object and drop it in the Release room within the Production Office.

Facilities also provide information when you right-click on them.



The Facilities menu



All buildings show the building's Maintenance level, letting you know if you need to hire more builders or drag them to attend to a specific facility.

### NOTE

All facilities decrease your studio's Attractiveness a bit since they take away from the pristine but useless beauty of large stretches of rolling grass. Some facilities, however, subtract more than others.



Employment buildings (Crew Facility, Stage School, and Staff Office) show the number of employees in that building's function.

## Bar

- Cost: \$8,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1925 (Basic Facility)
- Build in Debt: No



The bar serves, first and foremost, as an excellent stress reliever for your Stars. Plop stressed-out Stars in the bar and watch their troubles melt away. Of course, putting them here also brings them closer to their drink addiction threshold, so consider directing intemperate Stars to unwind somewhere else (such as trailers or restaurants).

### NOTE

To make Stars socialize in a bar or restaurant, drop them in adjacent chairs.

Bars also serve as relationship builders for Stars who've reached Friend status. The normal area builds relationships fastest for Stars who've just reached Friend status, while the VIP area is for those who've been friends for a while and are nearing the next level.

### NOTE

Placing Stars to socialize in areas too advanced for their relationship will stall relationship development.

## Casting Office

- Cost: \$5,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1920
- Build in Debt: Yes



The Casting Office's purpose is to assemble the people you'll need to make each movie.

The Casting Office contains six rooms:

- Begin Casting: Drop scripts into this room to start the casting process. Extras and crew (if available) are added automatically to the Extras and Crew rooms.
- Director: When a script is in casting, drag a Star into this room to assign him or her to direct the project.
- Lead Roles: When a script is casting, drag a Star into this room to assign him or her to take one of the available roles.
- Extras: All extras called for in the script are put here automatically as they become available.
- Crew: All crew called for in the script are put here automatically as they become available.
- Shoot It: Once a script has finished rehearsing, drag it into this room to send it into production and its first set.



## TIP

Line up finished scripts outside the Casting Office to have a large slate ready at all times.

## Cosmetic Surgery

- Cost: \$60,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1942–1950 (Quality Facilities), Implants room available 1955–1970 (Advanced Facilities), Liposuction room available 1964–1980 (Ultimate Facilities)
- Build in Debt: No



The Cosmetic Surgery facility can enhance various factors of your Stars' image and contains three rooms:

- The Nip & Tuck room is available when the facility is built and increases your Star's Looks value.
- The Implants room is released in 1970 but can be activated as early as 1955 by researching the Advanced Facilities research pack. Implants increase your Star's Chest Size, one of two elements that make up his or her Physique score.
- The Liposuction room is released in 1980 but can be activated as early as 1964 by researching the Ultimate Facilities research pack. Liposuction increases your Star's Trimness, one of the two elements that make up his or her Physique score.

## Crew Facility

- Cost: \$4,000
- Attractiveness Effect: -20
- Multiples: No
- Available: 1920
- Build in Debt: Yes

Crew members are hired and fired here. Note that applicants queuing outside the Crew Facility have a bit of crew experience, whereas applicants dragged from other lines have none.

Right-clicking on the Crew Facility shows the number of crew you currently employ.



## Custom Scriptwriting Office

- Cost: \$11,111
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: Wannabe Big Cheese Achievement Award or 1960
- Build in Debt: No



This facility is not necessary for running a studio, but it is required if you want to script and produce your own movies. With the Advanced Movie Maker tool contained in this building, you can construct scripts that contain the maximum script quality for the least amount of money. To harness this power, familiarize yourself with the elements of script quality in the chapter "Movie Quality and Success."



## TIP

Though you can produce a four-star script in the Custom Scriptwriting Office, your studio is limited by the highest level of conventional Script Offices on the lot. If you have only the Proficient Script Office, your custom movie scripts will be limited to two stars. If you have only the Basic Script Office, you'll be capped at one star.



Script Offices display the public's current level of interest in each genre.

To activate the Advanced Movie Maker, drag the script icon inside this building into the Advanced Movie Maker room. Strategies can be found in the chapter "Advanced Movie Maker and Post Production."

Right-clicking on this structure shows the public's current interest in each genre and the number of scriptwriters you currently employ.

## Laboratory

- Cost: \$24,000
- Attractiveness Effect: -20
- Multiples: No
- Available: 1928 (Laboratory Facility)
- Build in Debt: No

The Laboratory is your mechanism for gaining the contents of research packs before their unlock dates. If you research and unlock a pack before its due date, you'll have access to its contents before most of the rival studios.





Mostly the research packs unlock facilities, costumes, sets, props, ornaments, etc. These can give you a major leg up. The Laboratory contains four research rooms representing different branches of research:

- Cult Packs: Research packs for horror and sci-fi movies.
- Mainstream Packs: Research packs for war, Wild West, action, and household (romance and comedy) movies.
- Stars & Studios: Research new costumes and facilities.
- Movie-Making: Research technologies that boost your movies' Success.

Right-clicking on a Laboratory displays the number of scientists currently employed.

## NOTE

The contents of all packs are enumerated in the chapter "Technology and Research Packs."

## Makeover Department

- Cost: \$7,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1920
- Build in Debt: No



Every few years, styles change, so you must send your Stars to the Makeover Department to stay with the times.

The Makeover Department offers two options in two rooms: Auto and Makeover.

## NOTE

You can also change your Star's name in the Makeover Department.

Automatic makeovers put your Stars in the duds that most increase their Fashion rating, but this process consumes game time (about one month) and causes stress.

Doing manual makeovers, on the other hand, takes no game time and inflicts no stress.

Drag a Star into manual makeover to begin the process.

## Post Production

- Cost: \$39,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1928–1932 (Starter Tech)
- Build in Debt: No

The Post Production facility is an extremely powerful tool for making your own custom



movies, but it has no effect whatsoever on the simulation value of movies. In other words, nothing you do in Post Production (or, as the pros say, "post") will alter the Final Movie Rating of your movies.

Unless you're making your own movies, there's no reason to build this on your lot. If you are making your own movies, however, consult the chapter Advanced Movie Maker and Post Production."

## Production Office

- Cost: \$6,000
- Attractiveness Effect: -20
- Multiples: No
- Available: 1920
- Build in Debt: Yes



The Production Office is one of the most critical facilities on your lot. It's a vital information source and the final step in the release of your movies.

Right-clicking on the Production Office displays the important stats of the number of employees and the number of staff (employees include both staff and Stars). This is important to know so that you can calculate how well you're meeting your lot denizens' dining, sanitation, and ornament needs.

Within the Production Office is an I-shaped icon (the "information icon") that serves many powerful functions:

- Right-click on it to reveal your rating in all Lot Prestige categories.
- Drop it into the Finance room to open the studio Finances screen. Note: This can be done from anywhere in the lot view by left-clicking on your studio's funds display in the upper-right corner of the screen.
- Drop it into the Reviews room to see what the critics think of your studio.
- Drop it into the Movie Player room to view any of your studio's archived movies.

The five rooms within the Production Office are among the most important on your lot:

- Finance: Drop the information icon or a Star into this room to go straight to the Finances or Star Salaries screen.
- Reviews: Drop Stars, scripts (uncast and cast), finished movies, or the information icon (here representing your studio) to see a sampling of how things are going. This provides a sample of many game elements, so take the reviews as neither complete nor entirely insightful.
- Archive: Once movies stop making money, drop them into this room to remove them from the lot.
- Movie Player: Drop any finished or released movie object into this room to view the finished movie.
- Release/Release Budget: Drop finished movie objects into this room to release them to the public. At this point, the movie's Success is determined, it's given its Final Movie Rating, and it begins to make money. Once you have a Publicity Office, this room changes to "Release Budget," and you must decide how much money to spend on each film's release.



## Publicity Office

- Cost: \$44,444
- Attractiveness Effect: -20
- Multiples: Yes
- Available: Respected Studio Head Achievement Awards or 1965
- Build in Debt: No



Properly used, the Publicity Office is arguably the secret to the highest levels of studio success.



### TIP

If you're gunning for the Platinum Lifetime Honor, build at least three but preferably four Publicity Offices on your lot, so you always have a place to drop a script, movie, or Star to increase public awareness.

The Publicity Office is employed to raise public awareness of a film or Star. Movies can be dropped into the PR room in either script or finished movie form to boost public awareness.

## NOTE

Building a Publicity Office changes the Production Office. The Release room in that facility becomes the Release Budget room and you can thereafter choose the marketing budget of your movies.

Stars can also be dropped in PR, but the effect it has depends on whether they're cast in an unreleased movie. If they are cast, one-half of the public awareness benefit they gain is credited to the movie and the other half goes to the Star to increase Press points and, therefore, Star rating. If the Star isn't attached to a movie, all of the PR benefit goes to his or her own Star rating.

## Rehab

- Cost: \$22,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1928 (Laboratory Facility)
- Build in Debt: No



Stars whose food or drink addictions have fallen below their addiction threshold can be cured (their Addiction bars restored by 50 percent of maximum) with a stint in Rehab.

Sending a Star into rehab consumes a year of game time and adds significantly to his or her Boredom level, but it restores about one-half of both of the Star's Addiction bars.



### TIP

Rehab is a pretty big news event, so drag a photographer over while a Star is convalescing, but only near the end of the process. The Star will leave rehab with a boost to Press rating (and thus, Star rating) but a slight drop in Mood.

## Restaurant

- Cost: \$30,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1928–1940 (Intermediate Facilities)
- Capacity: 9
- Build in Debt: No



Restaurants serve your lot's Catering rating (an element of Lot Prestige) as places for Stars to de-stress and for relationship building.

Your lot's Catering rating is based on the number of Stars and staff on the lot. The rating is a comparison of the number of people on your lot to the catering capacity of your Restaurants and Snack Vans. The more employees you have, the greater capacity you'll need. Restaurants are high-capacity facilities, capable of serving an extremely large lot.

Restaurants are also used by Stars to restore their Stress bars. Time spent eating in restaurants refills a Star's Stress bar but slowly depletes his or her food Addiction bar at the same time.



### TIP

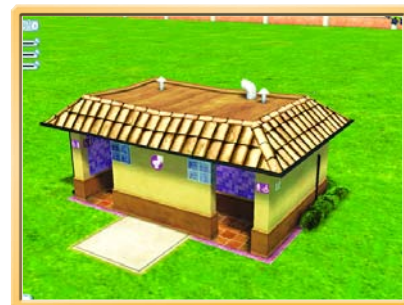
Stars with short food addiction thresholds should de-stress and build relationships elsewhere.

Finally, they provide optimal relationship development for Stars with very high-level relationships. The regular area is suited to Stars with Best Friends (if opposite sex) or Good Friends (if same sex). The VIP area is for Soul Mates or Best Friends (if same sex) level.

Right-clicking on a Restaurant displays the studio's Catering rating.

## Restroom: Large

- Cost: \$12,000
- Attractiveness Effect: -100
- Multiples: Unlimited
- Available: 1928–1936 (Functional Facilities)
- Capacity: 5
- Build in Debt: No



Having adequate restrooms relative to your employee population fills your studio's Sanitation rating, which, in turn, boosts Lot Prestige.



All restrooms severely decrease studio Attractiveness levels in their immediate vicinity. Counteract this by surrounding them with ornaments.

The Large Restroom has the greatest capacity and a medium drag on Attractiveness.

Though restrooms serve studio-wide populations, location is important. The farther Stars and staff have to walk to use the restroom, the less efficiently your studio will run. Thus, having a single Large Restroom off to one side of the lot is less efficient than having several Small Restrooms distributed in high-traffic locations. To balance the Attractiveness-reducing effect of having Small Restrooms consider a single centrally located Large Restroom instead.

Right-clicking on a restroom displays the studio's Sanitation rating.

### Restroom: Small

- Cost: \$3,000
- Attractiveness Effect: -200
- Multiples: Unlimited
- Available: 1920
- Capacity: 1
- Build in Debt: No



The Small Restroom works identically to the Large Restroom (above) but with a lower employee capacity and double the reduction in Attractiveness. You'll need five of these to equal the capacity of one Large Restroom.

#### TIP

If funds allow once you unlock the Large Restroom, sell five Small Restrooms for every Large you build. Locate the Large Restroom in the center of your lot and surround it with ornaments.

### Restroom: VIP

- Cost: \$20,000
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: 1942–1950 (Quality Facilities)
- Capacity: 2
- Build in Debt: No



The VIP Restroom serves twice as many employees as the Small Restroom but less than half as many as served by the Large. Among restrooms, however, it has the smallest negative effect on Attractiveness—only slightly higher than nonsanitation facilities.

### Script Office: Basic

- Cost: \$6,000
- Attractiveness Effect: -10
- Multiples: No
- Available: 1920
- Build in Debt: Yes



Script Offices, except the Custom Script Office, are functionally identical. They differ only in what level of script they produce.

All Script Offices display (with a right-click) the current level of the public's interest in each movie genre. This affects the Success of any films released in that genre at this moment in time; low interest reduces a movie's Success (and, thus, Final Movie Rating) and high interest enhances it.

#### NOTE

Winning the Highest Charting Star ceremony award earns your studio the Trend Setter bonus. This bonus raises the public's interest in each genre for all films released by your studio only.

All scriptwriter applicants line up outside the Basic Script Office (or whatever is the lowest-ranking Script Office on your lot). Any scriptwriters hired from this line begin their jobs with a modicum of scriptwriting experience.

Script Offices contain seven rooms:

- Five Genre Rooms: To begin a script in a specific genre, drop a scriptwriter into the corresponding room. To shorten writing time, drop up to five scriptwriters into the same genre room or the Script Pool room. A scriptwriter applicant dropped into a genre room when there's no script underway will be hired and begin writing.
- Script Pool: Where writers go to write. Add writers to a project by dropping them in here. Dropping a scriptwriter applicant into this room while there's a project underway hires him or her as a scriptwriter.
- Fire: Dismisses any staff dropped into it.

The level of the Script Office dictates the quality of scripts it can produce. The Basic Script Office can produce one-star scripts featuring one lead role, no more than one extra, and about three crew. These scripts take the shortest time to write and cost the least to produce.

#### NOTE

Each Script Office can work on only one script at a time, but you can have one script underway in each office on your lot if you have enough scriptwriters.

### Script Office: Intermediate

- Cost: \$33,000
- Attractiveness Effect: -20
- Multiples: No
- Available: 1928–1931 (Starter Tech)
- Build in Debt: No

This is functionally the same as the Basic Script Office but capable of producing two-star scripts. These scripts contain one or two lead roles, no more than one extra, and three crew and take longer to write and more money to produce than one-star scripts.





## Script Office: Proficient

- Cost: \$33,333
- Attractiveness Effect: -20
- Multiples: No
- Available: Promising Studio Manager Achievement Award
- Build in Debt: No



Functionally the same as the Basic Script Office, the Proficient Script Office can produce three-star scripts. These scripts tend to contain two lead roles, two to three extras, and three crew and take longer to write and more money to produce than one- and two-star scripts.

## Script Office: First Class

- Cost: \$66,666
- Attractiveness Effect: -20
- Multiples: No
- Available: Highflying Moviemaker award
- Build in Debt: No



The First-Class Script Office can churn out four-star scripts. These scripts tend to contain two or three lead roles, three to five extras, and three crew and take longer to write and more money to produce than one-, two-, or three-star scripts.

### NOTE

Your Custom Script Office is limited in the quality of script it can produce by the highest ranked Script Office on your lot. You can't produce a custom four-star script without a First-Class Script Office.

## Snack Van

- Cost: \$3,000
- Attractiveness Effect: -10
- Multiples: Unlimited
- Available: 1920
- Capacity: 1
- Build in Debt: No



The Snack Van is similar to the Restaurant in its contribution to your Catering rating, but it serves far fewer employees, offers half the stress relief, and has no relationship-building power. Eating food from it does, however, contribute to a Star's food addiction.

Right-click on a Snack Van to display the studio's Catering rating.

## Stage School

- Cost: \$5,000
- Attractiveness Effect: -20
- Multiples: No
- Available: 1920
- Build in Debt: Yes



Stars and extras are hired from the line that forms outside this building. Right-click on the applicants to view their genre experience, Looks score, Physique score, age, and personality factors.

### NOTE

See the "Star Stats and StarMaker" chapter for guidance on how to evaluate an applicant's personality factors.

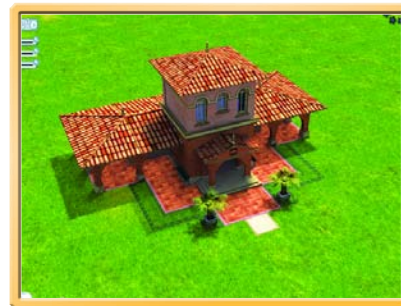
Right-clicking on the structure displays the number of actors, directors, and extras you currently employ.

The Stage School contains five rooms:

- Create Actor: Drop an applicant onto this room to create an actor Star.
- Create Director: Drop an applicant onto this room to create a director Star.
- Create Extra: Drop an applicant onto this room to create an extra.
- Import Star: Drag any applicant onto this room to transform him or her into any Star you've created in StarMaker™. The attributes of your StarMaker™ Star will override those of the applicant you dropped into the room. The Star will be imported as an actor unless you check the box to import him or her as a director.
- Fire/Reject: Fire any employee you drop here. If the fired employee is a Star, he or she will march off the lot and join a rival studio. Since you get nothing for releasing a Star this way, it might be better to sell an unwanted Star at the Star & Script Selling Facility to get a return on your investment. If you drag a job applicant over this room, it changes to Reject and the applicant is replaced in the line by a new one.

## Star & Script Selling Facility

- Cost: \$3,000
- Attractiveness Effect: -20
- Multiples: Yes
- Available: 1920
- Build in Debt: Yes



This structure is not necessary for a functioning studio, but it can be important depending on how you play.

If you're in the habit of switching Stars periodically, it pays to use this building to sell them to another studio rather than firing them outright. The market value of a Star depends on age and Star rating, but it drops off precipitously once the Star turns 55.

**NOTE**

Newly hired Stars, even those hired from rival studios, don't reach their proper market value until they've been with your studio for eight years.

If you have unwanted scripts or want to make extra money by producing scripts in large volume and selling them to other studios, consider selling them in this building. The market value of scripts depends on their script rating.

**Trailer: Cheap**

- Cost: \$24,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1928–1936 (Functional Facilities)
- Build in Debt: No



All trailers are functionally the same, but the more expensive they are, the larger their surrounding yard can be and the more prestige they contain. Trailer Prestige is an objective measure of how good a trailer can possibly be and has no bearing on what trailers other Stars have.



Trailers show the trailer's owner, the members of his or her entourage, and the Trailer Prestige level.

**NOTE**

Trailer Prestige is a function of both the level of the trailer and the Attractiveness of ornaments in its yard. Since a trailer's level can add only two-thirds of maximum Trailer Prestige, the highest rating is not possible without the Palatial Trailer and numerous highly attractive ornaments in its yard.

Higher Trailer Prestige contributes to a Star's status, which, in turn, impacts his or her Mood.

Trailer Prestige is also a factor in a Star's Star rating. The higher the prestige, the more it contributes to Star rating.

Each trailer comes with a surrounding yard that, if space is limited, can shrink to a smaller minimum footprint. The size of the actual yard around a trailer doesn't affect the trailer's prestige, but it does limit the amount of space available for ornaments.



Ornaments placed on a trailer yard increase both the Attractiveness of the studio and the Trailer Prestige.

**Trailer: Comfortable**

- Cost: \$45,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1942–1950 (Quality Facilities)
- Build in Debt: No



This is identical to the Cheap Trailer but with a larger yard and greater prestige.

**Trailer: Palatial**

- Cost: \$77,777
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: Big Fish Achievement Award
- Build in Debt: No



The Palatial Trailer is just like the Cheap Trailer but with a larger yard and greater prestige.

**Trailer: Plush**

- Cost: \$75,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1955–1970 (Advanced Facilities)
- Build in Debt: No



This trailer is identical to the Cheap Trailer but with a larger yard and greater prestige.

**Trailer: Rickety**

- Cost: \$7,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1925 (Basic Facilities)
- Build in Debt: No



A step down from the Cheap Trailer, the Rickety Trailer has a smaller yard and less prestige.



# The MOVIES

Run the Studio. Shoot the Movies. Make the Stars!

Sets are the backdrop for all the scenes of your movies. Keeping and maintaining a wide variety of sets is essential to making the best movies.

All sets share the following special values:

- **Boredom Factor:** This number reflects how much the novelty of your sets declines for every scene in which the set is used. The more often a set is used, the lower its novelty and the lower the Success of movies shot on it. Sets with relatively low Boredom Factors can better withstand frequent usage before their lack of novelty starts to dampen the Success of movies shot on it. Sets with high Boredom Factors become overused very quickly. Fortunately, sets' novelty refreshes with disuse, so mothballing a set for a while restores its positive impact on your movies' Success.
- **Practice Genre:** This indicates in what genre Stars will gain experience when practicing on the set.

## Rural: Field

- Cost: \$11,000
- Attractiveness Effect: -30
- Multiples: Unlimited
- Available: 1928–1953 (Classic Household)
- Boredom Factor: 40
- Practice Genre: Sci-Fi
- Build in Debt: No

## SETS



The Sets menu



Right-clicking on a set shows its current novelty value.



Stars can gain experience in a genre by practicing on a set designated for that genre.



## Rural: Forest

- Cost: \$22,222
- Attractiveness Effect: -25
- Multiples: Unlimited
- Available: Junior Studio Manager Achievement Award
- Boredom Factor: 38
- Practice Genre: Horror
- Build in Debt: No



## Rural: Graveyard

- Cost: \$61,000
- Attractiveness Effect: -70
- Multiples: Unlimited
- Available: 1946–1955 (Advanced Horror)
- Boredom Factor: 30
- Practice Genre: Horror
- Build in Debt: No



## Rural: Musty Cellar

- Cost: \$5,000
- Attractiveness Effect: -65
- Multiples: Unlimited
- Available: 1920
- Boredom Factor: 34
- Practice Genre: Horror
- Build in Debt: No



## Rural: Shack Exterior

- Cost: \$67,000
- Attractiveness Effect: -20
- Multiples: Unlimited
- Available: 1929–1942 (Intermediate Horror)
- Boredom Factor: 29
- Practice Genre: Horror
- Build in Debt: No





### Rural: Shack Interior

- Cost: \$29,000
- Attractiveness Effect: -55
- Multiples: Unlimited
- Available: 1929–1948 (Classic Horror)
- Boredom Factor: 34
- Practice Genre: Horror
- Build in Debt: No



### Sci-Fi: Alien World

- Cost: \$32,000
- Attractiveness Effect: -55
- Multiples: Unlimited
- Available: 1950–1963 (Intermediate Sci-Fi)
- Boredom Factor: 31
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Corridor 1

- Cost: \$26,000
- Attractiveness Effect: -30
- Multiples: Unlimited
- Available: 1929–1937 (Basic Sci-Fi)
- Boredom Factor: 30
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Corridor 2

- Cost: \$44,000
- Attractiveness Effect: -30
- Multiples: Unlimited
- Available: 1950–1963 (Intermediate Sci-Fi)
- Boredom Factor: 29
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Corridor 3

- Cost: \$57,000
- Attractiveness Effect: -30
- Multiples: Unlimited
- Available: 1977–1981 (Advanced Sci-Fi)
- Boredom Factor: 28
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Starship Bridge 1

- Cost: \$17,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1920
- Boredom Factor: 30
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Starship Bridge 2

- Cost: \$66,000
- Attractiveness Effect: -55
- Multiples: Unlimited
- Available: 1950–1963 (Intermediate Sci-Fi)
- Boredom Factor: 28
- Practice Genre: Sci-Fi
- Build in Debt: No



### Sci-Fi: Starship Bridge 3

- Cost: \$56,618
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: Gold Lifetime Achievement Honor
- Boredom Factor: 20
- Practice Genre: Sci-Fi
- Build in Debt: No



- ### Suburban: Diner

- 

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- 
- A screenshot from a game showing a purple tent-like structure on a green field. The structure has a white interior and is surrounded by a green field. There are some small objects and a path leading to it. In the top left corner, there are some UI elements like a compass and a list of items.

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- 24

### Suburban: Street

- Cost: \$90,000
- Attractiveness Effect: -45
- Multiples: Unlimited
- Available: 1962–1975 (Ultimate Household)
- Boredom Factor: 22
- Practice Genre: Action
- Build in Debt: No



### Urban: Bar

- Cost: \$67,000
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: 1950–1961 (Intermediate Action)
- Boredom Factor: 3
- Practice Genre: Romance
- Build in Debt: No



### Traveling Vehicle: Automobile

- Cost: \$28,000
- Attractiveness Effect: -40
- Multiples: Unlimited
- Available: 1928–1947 (Basic Action)
- Boredom Factor: 3
- Practice Genre: Comedy
- Build in Debt: No



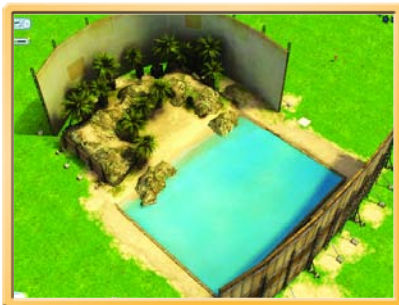
### Urban: City Block Corridor

- Cost: \$49,000
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: 1962–1975 (Ultimate Household)
- Boredom Factor: 32
- Practice Genre: Comedy
- Build in Debt: No



### Tropical: Beach

- Cost: \$71,000
- Attractiveness Effect: -15
- Multiples: Unlimited
- Available: 1950–1957 (Advanced Household)
- Boredom Factor: 22
- Practice Genre: Romance
- Build in Debt: No



### Urban: City Street

- Cost: \$117,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1962–1969 (Ultimate Action)
- Boredom Factor: 27
- Practice Genre: Action
- Build in Debt: No



### Urban: Alleyway

- Cost: \$61,000
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: 1950–1961 (Intermediate Action)
- Boredom Factor: 24
- Practice Genre: Action
- Build in Debt: No



### Urban: Modern Bank

- Cost: \$69,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1962–1969 (Ultimate Action)
- Boredom Factor: 26
- Practice Genre: Comedy
- Build in Debt: No





### Urban: Municipal Building

- Cost: \$88,888
- Attractiveness Effect: -50
- Multiples: Unlimited
- Available: Movie Mogul Achievement Award
- Boredom Factor: 32
- Practice Genre: Action
- Build in Debt: No



### Urban: Office

- Cost: \$19,000
- Attractiveness Effect: -40
- Multiples: Unlimited
- Available: 1928–1942 (Intermediate Household)
- Boredom Factor: 30
- Practice Genre: Romance
- Build in Debt: No



### Urban: Plush Hotel Bedroom

- Cost: \$39,000
- Attractiveness Effect: -30
- Multiples: Unlimited
- Available: 1950–1965 (Advanced Action)
- Boredom Factor: 32
- Practice Genre: Romance
- Build in Debt: No



### Urban: Rooftop

- Cost: \$72,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1950–1965 (Advanced Action)
- Boredom Factor: 30
- Practice Genre: Horror
- Build in Debt: No



### Urban: Shabby Hotel Room

- Cost: \$26,000
- Attractiveness Effect: -80
- Multiples: Unlimited
- Available: 1928–1947 (Basic Action)
- Boredom Factor: 34
- Practice Genre: Romance
- Build in Debt: No



### Urban: Subway Carriage

- Cost: \$47,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1928–1947 (Basic Action)
- Boredom Factor: 30
- Practice Genre: Comedy
- Build in Debt: No



### Urban: Subway Station

- Cost: \$61,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1950–1961 (Intermediate Action 2)
- Boredom Factor: 31
- Practice Genre: Action
- Build in Debt: No



### Urban: Wall Section

- Cost: \$55,555
- Attractiveness Effect: -70
- Multiples: Unlimited
- Available: Celebrated Studio Head Achievement Award
- Boredom Factor: 25
- Practice Genre: Comedy
- Build in Debt: No





## War: Battlefield

- Cost: \$5,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1923
- Boredom Factor: 32
- Practice Genre: Action
- Build in Debt: No



## Wild West: Jail

- Cost: \$23,000
- Attractiveness Effect: -60
- Multiples: Unlimited
- Available: 1928–1931 (Intermediate Wild West)
- Boredom Factor: 35
- Practice Genre: Action
- Build in Debt: No



## War: Bombed Street

- Cost: \$74,000
- Attractiveness Effect: -55
- Multiples: Unlimited
- Available: 1928–1939 (Intermediate War)
- Boredom Factor: 24
- Practice Genre: Action
- Build in Debt: No



## Wild West: Saloon

- Cost: \$8,000
- Attractiveness Effect: -55
- Multiples: Unlimited
- Available: 1920
- Boredom Factor: 34
- Practice Genre: Romance
- Build in Debt: No



## Wild West: Bank

- Cost: \$16,000
- Attractiveness Effect: -40
- Multiples: Unlimited
- Available: 1925 (Basic Wild West)
- Boredom Factor: 30
- Practice Genre: Comedy
- Build in Debt: No



## Wild West: Street

- Cost: \$80,000
- Attractiveness Effect: -40
- Multiples: Unlimited
- Available: 1928–1950 (Advanced Wild West)
- Boredom Factor: 25
- Practice Genre: Action
- Build in Debt: No



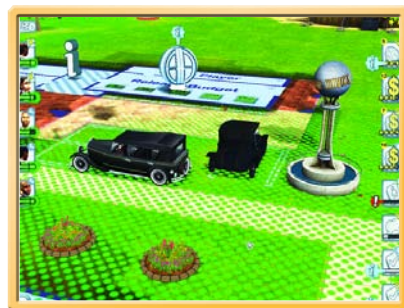
## Wild West: Desert

- Cost: \$7,000
- Attractiveness Effect: -40
- Multiples: Unlimited
- Available: 1920
- Boredom Factor: 38
- Practice Genre: Action
- Build in Debt: No



## ORNAMENTS

Ornaments decorate your lot and improve Lot Prestige through Attractiveness and Ornament rating. Some ornaments can even relieve stress or boredom, sober up a drunk Star, or improve physique.



Ornaments beautify and raise prestige, but don't use too many of any one ornament or you'll be wasting your money.

Every ornament contains some special attributes:

- Interaction Effects: Many ornaments feature an Interact icon that appears when a Star is held over the ornament. Drop the Star on this icon to take advantage of the effect.
- Overuse Limit: The lower an ornament's Overuse Limit, the fewer you can put on your lot without diminishing subsequent copies' Attractiveness. Also, the lower an ornament's Overuse Limit, the greater its effect on Trailer Prestige when placed on a trailer yard.

## More on Overuse Limit

Once an ornament is placed, every additional copy of it has a slightly smaller effect on the lot's Attractiveness. The drop is slow, though objects with low Overuse Limits will show substantial drops after only one

placement. When the number of copies reaches the Overuse Limit, the drop in Attractiveness for each subsequent copy is massive, falling quickly to a floor of about 40 percent of stated Attractiveness.

Ornaments function through their Attractiveness (modified by the number of times they appear on the lot) in three ways:

- Attractiveness: Total Attractiveness of all ornaments contributes directly to studio Attractiveness. This is an absolute scale relative to the size of your studio lot.
- Ornament Rating: This is a rating of the total modified Attractiveness of all objects on your lot relative to the number of employees. The more employees you have, the more (and more attractive) ornaments you need to keep this rating high.
- Trailer Prestige: Ornaments placed on a Star's trailer add to the two ratings listed above but also to the prestige of the trailer. This, in turn, affects both the owner's Mood (as a function of relative status) and Star rating. The lower an ornament's Overuse Limit, the more it adds to prestige. All ornaments around a trailer, however, can add no more than one-third of total Trailer Prestige; the rest must be supplied by the level of the trailer itself.

## Decoration

The Decoration menu



## 1924 Chrysler Six

- Cost: \$1,050
- Attractiveness Effect: 34
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: 1920



## 1934 Chrysler Airflow

- Cost: \$1,200
- Attractiveness Effect: 36
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Laboratory Facility Research Pack



## 1940s Jeep

- Cost: \$1,300
- Attractiveness Effect: 32
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Intermediate War Research Pack



## 1948 Chrysler Town and Country

- Cost: \$1,800
- Attractiveness Effect: 38
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Basic Action Research Pack



## 1957 Chrysler 300C

- Cost: \$2,125
- Attractiveness Effect: 36
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Intermediate Action Research Pack



## 1960 Chrysler 300F

- Cost: \$2,200
- Attractiveness Effect: 41
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Intermediate Action Research Pack



## 1960s Sports Car

- Cost: \$2,500
- Attractiveness Effect: 36
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Advanced Action Research Pack





### 1970s Black Limo

- Cost: \$3,500
- Attractiveness Effect: 51
- Interaction Effects: Boredom -5, Shapeliness +5
- Overuse Limit: 3
- Available: Ultimate Action Research Pack



### 1970s Pink Limo

- Cost: \$3,400
- Attractiveness Effect: 50
- Interaction Effects: Boredom -5, Shapeliness +5
- Overuse Limit: 3
- Available: Ultimate Action Research Pack



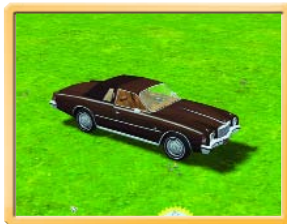
### 1970s White Limo

- Cost: \$3,300
- Attractiveness Effect: 50
- Interaction Effects: Boredom -5, Shapeliness +5
- Overuse Limit: 3
- Available: Ultimate Action Research Pack



### 1976 Chrysler Cordoba

- Cost: \$2,875
- Attractiveness Effect: 41
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Ultimate Action Research Pack



### 1986 Chrysler leBaron

- Cost: \$3,750
- Attractiveness Effect: 50
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Ultimate Facilities Research Pack



### 1990s Red Sports Car

- Cost: \$3,875
- Attractiveness Effect: 54
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Early 1990s Costumes Research Pack



### 2000 Chrysler 300

- Cost: \$4,000
- Attractiveness Effect: 59
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



### 2000 Chrysler Crossfire SRT6 Roadster

- Cost: \$5,000
- Attractiveness Effect: 72
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



### 2000 Chrysler Firepower

- Cost: \$6,000
- Attractiveness Effect: 77
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



### 2000 Chrysler ME 4-12

- Cost: \$7,000
- Attractiveness Effect: 81
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



### 2005 Chrysler PT Cruiser

- Cost: \$3,750
- Attractiveness Effect: 50
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



### 2010 Sports Car

- Cost: \$7,500
- Attractiveness Effect: 90
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Late 1990s Costumes Research Pack



## A photograph of a red SUV parked on a green lawn. A small butterfly is visible in the lower right corner of the image.

- ## Bulbous Alien Shrub

- 

- ## Cross-Shaped Gravestone

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- A small white flag with a black cross is planted in a green field. The flag is on a thin pole and casts a shadow on the grass.

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- 
- A wooden structure with a large eye-like opening and a small figure inside, set against a green background.

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- 
- A photograph of a multi-tiered stone fountain in a park. The fountain has a circular base and several levels of water spraying upwards. It is surrounded by a green lawn and a fence in the background.

- 30

### Rectangular Statue

- Cost: \$1,500
- Attractiveness Effect: 24
- Overuse Limit: 6
- Available: Quality Facilities Research Pack



### Standard 1900s Car

- Cost: \$500
- Attractiveness Effect: 29
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: 1920



### Sarcophagus

- Cost: \$240
- Attractiveness Effect: 9
- Overuse Limit: 9
- Available: Intermediate Facilities Research Pack



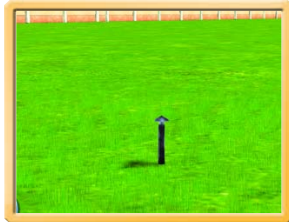
### Standard 1940s Car

- Cost: \$1,600
- Attractiveness Effect: 34
- Overuse Limit: 3
- Available: Basic Action Research Pack



### Short Streetlamp

- Cost: \$90
- Attractiveness Effect: 4
- Interaction Effects: Boredom -3
- Overuse Limit: 18
- Available: Intermediate Facilities Research Pack



### Standard 1950s Car

- Cost: \$1,950
- Attractiveness Effect: 34
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Intermediate Action Research Pack



### Sleek Fountain

- Cost: \$900
- Attractiveness Effect: 15
- Interaction Effects: Stress -1, Drunkenness -25
- Overuse Limit: 6
- Available: Intermediate Facilities Research Pack



### Standard 1960s Car

- Cost: \$2,600
- Attractiveness Effect: 36
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Advanced Action Research Pack



### Sleek Statue

- Cost: \$900
- Attractiveness Effect: 21
- Interaction Effects: Stress -1, Boredom -3
- Overuse Limit: 6
- Available: 1920



### Standard 1970s Car

- Cost: \$3,450
- Attractiveness Effect: 41
- Interaction Effects: Boredom -5
- Overuse Limit: 3
- Available: Ultimate Action Research Pack



### Spiral Alien Rock

- Cost: \$150
- Attractiveness Effect: 9
- Overuse Limit: 18
- Available: Intermediate Sci-Fi Research Pack



### Statue Stand

- Cost: \$300
- Attractiveness Effect: 8
- Interaction Effects: Boredom -10
- Overuse Limit: 12
- Available: Functional Facilities Research Pack





## Stone Pillars

- Cost: \$8,000
- Attractiveness Effect: 90
- Overuse Limit: 3
- Available: Intermediate Facilities Research Pack



## Stumpy Streetlamp

- Cost: \$90
- Attractiveness Effect: 4
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Tall Double Streetlamp

- Cost: \$150
- Attractiveness Effect: 11
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



## Tall Streetlamp

- Cost: \$175
- Attractiveness Effect: 12
- Interaction Effects: Boredom -5
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Tall Thin Streetlamp

- Cost: \$125
- Attractiveness Effect: 9
- Interaction Effects: Boredom -5
- Overuse Limit: 18
- Available: 1920



## Tombstone

- Cost: \$185
- Attractiveness Effect: 6
- Overuse Limit: 18
- Available: Classic Horror Research Pack



## Two-Legged Alien Rock

- Cost: \$140
- Attractiveness Effect: 9
- Interaction Effects: Boredom -5
- Overuse Limit: 18
- Available: Advanced Sci-Fi Research Pack



## Veiny Alien Tree

- Cost: \$200
- Attractiveness Effect: 12
- Overuse Limit: 18
- Available: Intermediate Sci-Fi Research Pack



## Water Tower

- Cost: \$10,000
- Attractiveness Effect: 90
- Interaction Effects: Boredom -15
- Overuse Limit: 3
- Available: Quality Facilities Research Pack



## Flora

The Flora menu



## Bay Tree

- Cost: \$50
- Attractiveness Effect: 3
- Overuse Limit: 18
- Available: Advanced Facilities Research Pack



## Bush

- Cost: \$90
- Attractiveness Effect: 6
- Overuse Limit: 18
- Available: 1920



### Bushy Shrub

- Cost: \$100
- Attractiveness Effect: 8
- Overuse Limit: 18
- Available: Laboratory Facility Research Pack



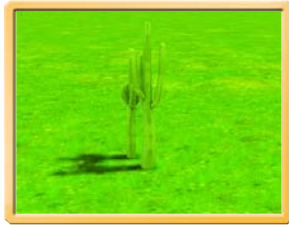
### Floppy Plant

- Cost: \$40
- Attractiveness Effect: 3
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



### Cacti

- Cost: \$140
- Attractiveness Effect: 6
- Overuse Limit: 18
- Available: Basic Facilities Research Pack



### Hedge

- Cost: \$50
- Attractiveness Effect: 3
- Overuse Limit: 42
- Available: 1920



### Circular Plant

- Cost: \$40
- Attractiveness Effect: 3
- Overuse Limit: 18
- Available: Basic Facilities Research Pack



### Hedge Sculpture

- Cost: \$125
- Attractiveness Effect: 3
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Colorful Circular Flowerbed

- Cost: \$120
- Attractiveness Effect: 10
- Overuse Limit: 18
- Available: Intermediate Facilities Research Pack



### Hedge Sculpture

- Cost: \$175
- Attractiveness Effect: 14
- Overuse Limit: 12
- Available: Quality Facilities Research Pack



### Elegant Angled Flowerbed

- Cost: \$150
- Attractiveness Effect: 11
- Overuse Limit: 18
- Available: Basic Facilities Research Pack



### Hedge with Stone

- Cost: \$75
- Attractiveness Effect: 3
- Overuse Limit: 42
- Available: Laboratory Facility Research Pack



### Elegant Kidney-Shaped Flowerbed

- Cost: \$130
- Attractiveness Effect: 10
- Overuse Limit: 18
- Available: Advanced Facilities Research Pack



### Huge Street Palm Tree

- Cost: \$225
- Attractiveness Effect: 15
- Overuse Limit: 18
- Available: Functional Facilities Research Pack





## Large Pine Tree

- Cost: \$200
- Attractiveness Effect: 14
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Large Street Palm Tree

- Cost: \$235
- Attractiveness Effect: 17
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Long Flowerbox

- Cost: \$60
- Attractiveness Effect: 5
- Overuse Limit: 18
- Available: Intermediate Facilities Research Pack



## Long-Stemmed Cactus

- Cost: \$110
- Attractiveness Effect: 5
- Overuse Limit: 18
- Available: Laboratory Facility Research Pack



## Mangrove Trunk

- Cost: \$100
- Attractiveness Effect: 3
- Interaction Effects: Boredom -10
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Normal Palm Tree

- Cost: \$280
- Attractiveness Effect: 15
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



## Oval Street Plant

- Cost: \$400
- Attractiveness Effect: 18
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Pine Leaf Tree

- Cost: \$160
- Attractiveness Effect: 12
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: 1920



## Pine Shrub

- Cost: \$90
- Attractiveness Effect: 6
- Overuse Limit: 18
- Available: Laboratory Facility Research Pack



## Pink Blossom Tree

- Cost: \$250
- Attractiveness Effect: 15
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



## Pretty Angled Flowerbed

- Cost: \$150
- Attractiveness Effect: 11
- Overuse Limit: 18
- Available: 1920



## Pretty Circular Flowerbed

- Cost: \$120
- Attractiveness Effect: 10
- Overuse Limit: 18
- Available: 1920



### Pretty Kidney-Shaped Flowerbed

- Cost: \$130
- Attractiveness Effect: 10
- Overuse Limit: 18
- Available: Advanced Facilities Research Pack



### Small Pine Tree

- Cost: \$180
- Attractiveness Effect: 12
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Rubber Plant

- Cost: \$50
- Attractiveness Effect: 3
- Overuse Limit: 18
- Available: Advanced Facilities Research Pack



### Small Square Tree

- Cost: \$50
- Attractiveness Effect: 2
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



### Short-Stemmed Cactus

- Cost: \$110
- Attractiveness Effect: 5
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Spiky Shrub

- Cost: \$90
- Attractiveness Effect: 6
- Overuse Limit: 18
- Available: Basic Facilities Research Pack



### Silverbark Tree

- Cost: \$280
- Attractiveness Effect: 17
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



### Square Flowerbox

- Cost: \$60
- Attractiveness Effect: 5
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Small Circular Tree

- Cost: \$50
- Attractiveness Effect: 2
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Square Street Plant

- Cost: \$300
- Attractiveness Effect: 17
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: Functional Facilities Research Pack



### Small Palm Tree

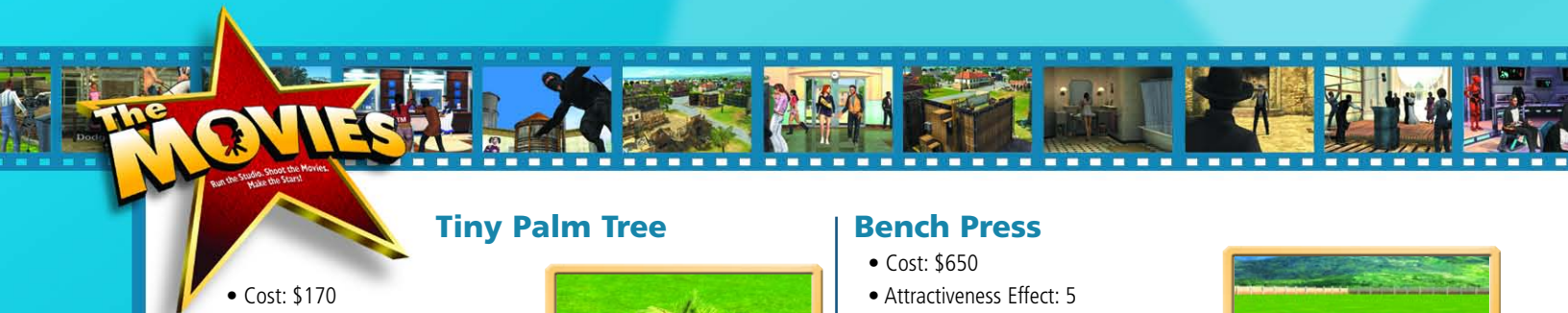
- Cost: \$180
- Attractiveness Effect: 12
- Interaction Effects: Stress -1
- Overuse Limit: 18
- Available: Quality Facilities Research Pack



### Tall Palm Tree

- Cost: \$350
- Attractiveness Effect: 18
- Overuse Limit: 18
- Available: Basic Facilities Research Pack





## Yucca Plant

- Cost: \$50
- Attractiveness Effect: 4
- Overuse Limit: 18
- Available: Yucca Plant Research Pack



## Furniture

The Furniture menu



## Basketball Hoop

- Cost: \$1,000
- Attractiveness Effect: 14
- Interaction Effects: Boredom -10, Trimness +3
- Overuse Limit: 6
- Available: 1920



## Bath

- Cost: \$150
- Attractiveness Effect: 3
- Interaction Effects: Drunkenness -10
- Overuse Limit: 6
- Available: 1920



## Beach Ball

- Cost: \$50
- Attractiveness Effect: 5
- Interaction Effects: Stress -1
- Overuse Limit: 6
- Available: 1920



## Bench Press

- Cost: \$650
- Attractiveness Effect: 5
- Interaction Effects: Shapeliness +5, Boredom -5, Trimness +5
- Overuse Limit: 6
- Available: Advanced Facilities Research Pack



## Bubblegum Machine

- Cost: \$200
- Attractiveness Effect: 6
- Interaction Effects: Boredom -5
- Overuse Limit: 6
- Available: 1920



## Chin-up Bar

- Cost: \$500
- Attractiveness Effect: 5
- Interaction Effects: Shapeliness +1, Boredom -5, Trimness +1
- Overuse Limit: 6
- Available: 1920



## Drinks Machine

- Cost: \$225
- Attractiveness Effect: 6
- Interaction Effects: Drunkenness -5, Stress -1, Boredom -5
- Overuse Limit: 6
- Available: Advanced Facilities Research Pack



## Dustbin

- Cost: \$110
- Attractiveness Effect: -6
- Overuse Limit: 18
- Available: Intermediate Facilities Research Pack



## NOTE

Nearby employees will throw their trash in it, reducing the workload of your janitors.

## Free Weights

- Cost: \$750
- Attractiveness Effect: 5
- Interaction Effects: Shapeliness +4, Boredom -5, Trimness +3
- Overuse Limit: 6
- Available: Quality Facilities Research Pack



## Payphone

- Cost: \$175
- Attractiveness Effect: 6
- Interaction Effects: Boredom -2
- Overuse Limit: 6
- Available: Intermediate Facilities Research Pack



## Large Parasol

- Cost: \$125
- Attractiveness Effect: 9
- Interaction Effects: Stress -1
- Overuse Limit: 6
- Available: Functional Facilities Research Pack



## Pinball Table

- Cost: \$1,000
- Attractiveness Effect: 9
- Interaction Effects: Boredom -10
- Overuse Limit: 6
- Available: Advanced Facilities Research Pack



## Mailbox

- Cost: \$135
- Attractiveness Effect: 5
- Overuse Limit: 6
- Available: Basic Action Research Pack



## Plastic Chair

- Cost: \$60
- Attractiveness Effect: 5
- Interaction Effects: Stress -1
- Overuse Limit: 6
- Available: Advanced Facilities Research Pack



## Metal Bin

- Cost: \$80
- Attractiveness Effect: -9
- Overuse Limit: 18
- Available: 1920



## Step Up

- Cost: \$225
- Attractiveness Effect: 3
- Interaction Effects: Shapeliness +3, Boredom -5, Trimness +1
- Overuse Limit: 6
- Available: Ultimate Facilities Research Pack



## NOTE

Nearby employees will throw their trash in it, reducing the workload of your janitors.

## Park Bench

- Cost: \$100
- Attractiveness Effect: 6
- Interaction Effects: Stress -1
- Overuse Limit: 15
- Available: 1920



## Sun Lounger

- Cost: \$105
- Attractiveness Effect: 6
- Interaction Effects: Stress -1
- Overuse Limit: 9
- Available: Basic Facilities Research Pack



## Swing Bin

- Cost: \$150
- Attractiveness Effect: -3
- Overuse Limit: 18
- Available: Advanced Facilities Research Pack





## NOTE

Nearby employees will throw their trash in it, reducing the workload of your janitors.

## Water Fountain

- Cost: \$200
- Attractiveness Effect: 6
- Interaction Effects: Drunkenness -10, Stress -1
- Overuse Limit: 18
- Available: 1920



## Ornaments

Ornament	Type	Cost	Attractiveness Effect	Overuse Limit
1924 Chrysler Six	Decoration	\$1,050	34	3
1934 Chrysler Airflow	Decoration	\$1,200	36	3
1940s Jeep	Decoration	\$1,300	32	3
1948 Chrysler Town and Country	Decoration	\$1,800	38	3
1957 Chrysler 300C	Decoration	\$2,125	36	3
1960 Chrysler 300F	Decoration	\$2,200	41	3
1960s Sports Car	Decoration	\$2,500	36	3
1970s Black Limo	Decoration	\$3,500	51	3
1970s Pink Limo	Decoration	\$3,400	50	3
1970s White Limo	Decoration	\$3,300	50	3
1976 Chrysler Cordoba	Decoration	\$2,875	41	3
1986 Chrysler leBaron	Decoration	\$3,750	50	3
1990s Red Sports Car	Decoration	\$3,875	54	3
2000 Chrysler 300	Decoration	\$4,000	59	3
2000 Chrysler Crossfire SRT6 Roadster	Decoration	\$5,000	72	3
2000 Chrysler Firepower	Decoration	\$6,000	77	3
2000 Chrysler ME 4-12	Decoration	\$7,000	81	3
2005 Chrysler PT Cruiser	Decoration	\$3,750	50	3
2010 Sports Car	Decoration	\$7,500	90	3
Basketball Hoop	Furniture	\$1,000	14	6
Bath	Furniture	\$150	3	6
Bay Tree	Flora	\$50	3	18
Beach Ball	Furniture	\$50	5	6
Bench Press	Furniture	\$650	5	6
Bubblegum Machine	Furniture	\$200	6	6
Bulbous Alien Shrub	Decoration	\$100	6	18
Bush	Flora	\$90	6	18
Bushy Shrub	Flora	\$100	8	18
Cacti	Flora	\$140	6	18
Chin-up Bar	Furniture	\$500	5	6

Ornament	Type	Cost	Attractiveness Effect	Overuse Limit
Chrysler Pacifica	Decoration	\$3,500	72	3
Circular Fountain	Decoration	\$800	17	6
Circular Plant	Flora	\$40	3	18
Colorful Circular Flowerbed	Flora	\$120	10	18
Cross-Shaped Gravestone	Decoration	\$190	6	18
Drinks Machine	Furniture	\$225	6	6
Drooping Alien Tree	Decoration	\$150	9	18
Dustbin	Furniture	\$110	-6	18
Elegant Angled Flowerbed	Flora	\$150	11	18
Elegant Kidney-Shaped Flowerbed	Flora	\$130	10	18
Flag	Decoration	\$250	15	6
Floppy Plant	Flora	\$40	3	18
Free Weights	Furniture	\$750	5	6
Gnarled Alien Tree	Decoration	\$200	12	18
Hedge	Flora	\$50	3	42
Hedge Sculpture	Flora	\$125	3	18
Hedge Sculpture	Flora	\$175	14	12
Hedge with Stone	Flora	\$75	3	42
Huge Street Palm Tree	Flora	\$225	15	18
Jagged Alien Rock	Decoration	\$155	9	18
Large Parasol	Furniture	\$125	9	6
Large Pine Tree	Flora	\$200	14	18
Large Street Palm Tree	Flora	\$235	17	18
Lionhead Fountain	Decoration	\$1,100	17	6
Long Flowerbox	Flora	\$60	5	18
Long-Stemmed Cactus	Flora	\$110	5	18
Mailbox	Furniture	\$135	5	6
Mangrove Trunk	Flora	\$100	3	18
Metal Bin	Furniture	\$80	-9	18
Modern Art Statue	Decoration	\$2,000	27	6
Modern Statue	Decoration	\$1,500	24	6
Normal Palm Tree	Flora	\$280	15	18
Ornate Fountain	Decoration	\$1,200	23	6
Oval Street Plant	Flora	\$400	18	18
Park Bench	Furniture	\$100	6	15
Payphone	Furniture	\$175	6	6
Pinball Table	Furniture	\$1,000	9	6
Pine Leaf Tree	Flora	\$160	12	18
Pine Shrub	Flora	\$90	6	18
Pink Blossom Tree	Flora	\$250	15	18
Plastic Chair	Furniture	\$60	5	6
Pretty Angled Flowerbed	Flora	\$150	11	18
Pretty Circular Flowerbed	Flora	\$120	10	18
Pretty Kidney-Shaped Flowerbed	Flora	\$130	10	18
Rectangular Statue	Decoration	\$1,500	24	6
Rubber Plant	Flora	\$50	3	18
Sarcophagus	Decoration	\$240	9	9



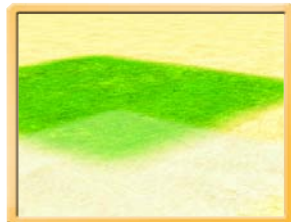
Ornament	Type	Cost	Attractiveness Effect	Overuse Limit
Short Streetlamp	Decoration	\$90	4	18
Short-Stemmed Cactus	Flora	\$110	5	18
Silverbark Tree	Flora	\$280	17	18
Sleek Fountain	Decoration	\$900	15	6
Sleek Statue	Decoration	\$900	21	6
Small Circular Tree	Flora	\$50	2	18
Small Palm Tree	Flora	\$180	12	18
Small Pine Tree	Flora	\$180	12	18
Small Square Tree	Flora	\$50	2	18
Spiky Shrub	Flora	\$90	6	18
Spiral Alien Rock	Decoration	\$150	9	18
Square Flowerbox	Flora	\$60	5	18
Square Street Plant	Flora	\$300	17	18
Standard 1900s Car	Decoration	\$500	29	3
Standard 1940s Car	Decoration	\$1,600	34	3
Standard 1950s Car	Decoration	\$1,950	34	3
Standard 1960s Car	Decoration	\$2,600	36	3
Standard 1970s Car	Decoration	\$3,450	41	3
Statue Stand	Decoration	\$300	8	12
Step Up	Furniture	\$225	3	6
Stone Pillars	Decoration	\$8,000	90	3
Stumpy Streetlamp	Decoration	\$90	4	18
Sun Lounger	Furniture	\$105	6	9
Swing Bin	Furniture	\$150	-3	18
Tall Double Streetlamp	Decoration	\$150	11	18
Tall Palm Tree	Flora	\$350	18	18
Tall Streetlamp	Decoration	\$175	12	18
Tall Thin Streetlamp	Decoration	\$125	9	18
Tiny Palm Tree	Flora	\$170	12	18
Tombstone	Decoration	\$185	6	18
Two-Legged Alien Rock	Decoration	\$140	9	18
Veiny Alien Tree	Decoration	\$200	12	18
Water Fountain	Furniture	\$200	6	18
Water Tower	Decoration	\$10,000	90	3
Yucca Plant	Flora	\$50	4	18

## LANDSCAPING

### The Landscaping menu

Landscaping enhances both the Attractiveness of your studio lot and the speed at which employees can walk where they need to go.

Drag out grass to instantly improve Attractiveness and Lot Prestige.



## NOTE

Since Attractiveness is only measured for the area your lot covers, you need only put landscaping on that area. To view this area, press **[L]** and look for the outermost red dots that indicate the end of your lot's area.



Landscaping only needs to cover the area used by your studio.

## Path

- Cost: \$20
- Attractiveness Effect: Variable
- Speed: 1.4

Generally, paths are not attractive, though their nicely trimmed edges are. Thus, wide paths (more than two tiles wide) will be a serious drag on Attractiveness. Narrow paths (two or, ideally, one tile wide) have a small positive effect on Attractiveness. If you must have a wide path, put gaps in it to make sure there aren't any large expanses of path without edges abutting grass or other landscaping. Thus, if you want a path five tiles wide, build two, two-tile-wide paths with a one-tile-wide space of grass between them.



## TIP

Paths also affect the studio's Connectedness rating, so there's really no avoiding them. Make sure every building is attached to a path that leads eventually to the Staff Office. If there's no way to go from the Staff Office to a building via path, the building won't count as connected.

## Grass

- Cost: \$10
- Attractiveness Effect: 3
- Speed: 1

Grass gets worn down at a rate based on the niceness of its surroundings (if there are lots of ornaments nearby and the local niceness rating is high, wear is slower), the amount of foot traffic the grass gets, and the number of janitors employed by your studio. When grass wears down it turns first to brown grass and then to rock. These states impose a negative niceness rating and a speed reduction:

- Brown Grass: Attractiveness -3, Speed 0.85
- Rock: Attractiveness -6, Speed 0.7





## Sand

- Cost: \$5
- Attractiveness Effect: 1
- Speed: 0.6



## Tarmac

- Cost: \$5
- Attractiveness Effect: -1
- Speed: 1.2



# THE MOVIE-MAKING PROCESS

Movie studios exist to make movies. This is their function, their mission, their *raison d'être*. The greatest heights of success in *The Movies* are to be had from churning out as many movies as possible with the right mix of quality films and grind house fodder.

To do this efficiently and effectively, it's important to understand and internalize the steps in the movie-making process. Other chapters deal in detail with what makes a *good* movie, but this chapter narrows the focus to how to make *lots* of movies with ruthless efficiency and without wearing out your Stars.

## STEP 1: SCRIPTWRITING

Every movie begins with a script, so the starting point for a new movie is one of your studio's Script Offices. Of course, this raises one of the game's most critical strategic questions: which one?

Early in the game, there's no choice: all scripts emerge from the Basic Script Office. This office is capable of scripting small productions calling for two Stars (director and actor), maybe one extra, short shooting schedules, one or maybe two sets, and not much money. The benefit of the Basic Script Office is its speed; one-star scripts don't take much time to churn out.



Script Offices produce the scripts for all your movies.

The downside to the scripts from the Basic Script Office is their quality. Since it's only capable of writing one-star scripts, the Basic Script Office can't, by itself, provide the kind of success you need to be a truly great studio head. Good Stars and sound strategy can substantially boost the quality of your low-level scripts, but you won't ever get a five-star movie out of a Basic Script Office.



The more scribes on a script, the faster it'll be produced.

## NOTE

In any Script Office, the number of scriptwriters on a project and their experience levels determine the writing time. Up to five writers can be added to an individual script to speed its completion. More experienced scriptwriters are more efficient, accelerating the process further. The fastest writing times are achieved by a staff of five writers with maximum scriptwriting experience.

## NOTE

Script quality is but one element in a movie's final rating. It can be elevated (or decreased) by several factors, including the Stars assigned to the film, their genre fit and experience, Star rating, Mood, and relationships during the production, the repair level of the sets, crew experience, technology research, set variety, the public's interest in the film's genre, and the amount and appropriateness of public relations and marketing.

If all these factors are done just so, a script from an Intermediate or Proficient Script Office can be transformed into a four- or five-star production. Learn to convert your faster and cheaper three-star scripts into five-star films and the cinematic world will be your oyster.

- **Intermediate Script Office:** This office produces two-star scripts and is unlocked by the Starter Tech research pack. This research pack unlocks automatically in 1931 for all studios, but you can earn it as early as 1928 if you have a Laboratory facility with four scientists researching the pack as soon as it's available.
- **Proficient Script Office:** To produce three-star scripts, unlock the Proficient Script Office by winning the Promising Studio Manager Achievement Award. To win this award you must have \$500,000 cash in the bank, have won at least one Lionhead Motion Picture Award, and have released five movies with two-star or better ratings.
- **First-Class Script Office:** This office produces four-star scripts and is unlocked by winning the Highflying Moviemaker award. To snag this honor you must have released five three-star or better movies, have one Star achieve a four-star rating, have released at least one four-star movie, and have your studio reach a four-star rating.



### Higher-level Script Offices create better scripts

### NOTE

The better your Stars and other crucial elements of your studio are, the lower the quality of script you'll need to make a five-star movie. One of the secrets of success is using the cheapest and lowest-quality-possible scripts with the optimal in-can and Success bonuses to churn out quick five-star movies. Remember that a four-star script and a three-star script that end up as five-star movies count the same for your studio and Stars' ratings and the financial take, but the latter will be faster and cheaper to make.



A finished script is ready for casting or PR.

When your scripts are finished, they're represented by a script icon (emblazoned with a checkmark) that's ready for casting or, if you have the Publicity Office facility, PR.

Uncast and cast scripts can be run through PR to boost their public awareness. Doing so shortens the time needed to

PR the finished movie. Still, the total time needed to fully PR a film is the same regardless of when you drop it in the Publicity Office, so script PR should only be done if you have a backlog of scripts just sitting around waiting to be cast. Which, of course, you'll have if you're playing to snare the game's highest honors.

The fifth scriptwriting office is distinctive in that scripts it generates aren't penned by computer-controlled scriptwriters. They're instead crafted by you with the powerful Advanced Movie Maker tool contained in it instead of the usual genre writing rooms.

With the right knowledge (gleaned from this book), you can consistently generate four-star-quality scripts without using up a second of game time. The actual rating of the script, however, depends on what other Script Offices exist on your lot. No custom script can be rated higher than one produced by the studio's highest-level Script Office, so you'll need to have a First-Class Script Office to produce a custom four-star script.

If you're utilizing the Custom Scriptwriting Office strategically rather than to create movies for real-world consumption, the goal is to design movies that earn the highest star rating at the lowest cost and on the shortest production schedule.

Once a custom script is completed, you can either drop it back into Advanced Movie Maker for further refinement or send it to PR or casting like a normal script.

For all the factors that determine the rating of scripts and how to maximize them all in Advanced Movie Maker, see the chapters "Movie Quality and Success" and "Advanced Movie Maker and Post Production."

## STEP 2: CASTING



**A finished script enters the casting phase, where you fill roles with your Stars.**

When a script is completed, the next step is to cast it by dropping it into the Begin Casting room of the Casting Office.

### NOTE

If you don't have enough crew and/or extras—either because you haven't hired enough or because they're attached to other cast movies—you can rehearse the movie but can't drag it to the Shoot It room until the staff shortage is remedied. If the lack of crew or extras will be remedied by waiting for another film to finish shooting, that might be preferable to hiring more (inexperienced) staff.



All required crew and extras are added automatically if your supply of each is enough.

Next, manually assign a director and up to three actors to roles in the film. The director is dropped in the Director room while the actors are dropped onto the Lead Roles icons. The Lead Role's icon is red and the supporting roles are green and blue.



Crew and extras are added automatically.



If a role has hearts on it, it means the role is romantic (the script contains a kissing scene), so you may want to consider the genders of the Stars you assign.



## TIP

Your Stars' Moods at the start of rehearsal affect the quality of their overall performance. Before dragging them into casting, ensure that their Moods are as high as possible.

When all the parts are in place, the script automatically goes into rehearsal. This takes time proportional to the script quality (number of scenes).



The shooting schedule shows on which set the movie will shoot.



## TIP

Right-click on the in-casting script during rehearsal to see the shooting schedule. Note where the first two scenes will be shot and inspect the sets for their maintenance level. If it's lower than full, drag some builders to the set's Maintenance icon to repair it before the cast and crew arrive to shoot.

Rehearsal is a particularly good time to do this, especially for shorter films.

Once rehearsal is complete and all staff are assigned, you may drag the script to the Shoot It room to begin actual production.



Complete this phase by dragging the rehearsed script to the Shoot It room.

## STEP 3: SHOOTING (A.K.A. PRINCIPAL PHOTOGRAPHY)

In the shooting phase, the cast and crew travel to each set and shoot each scene in real time (with a break in between scenes, even if on the same set).



Stars and staff shoot their scenes in real time on your sets.

You can speed the shooting phase by dragging Stars and staff to the set one by one. Pick up any staff or Stars attached to the movie (crew and extras will show the movie's title on their Staff cards), click on the movie's Movie card (on the right side of the screen) to jump to the current set, and drop them on the set's Shoot Movie icon (it appears when you hold them near or over the set).

Although this process is largely automatic, you can improve the quality of your movies with a bit of micromanagement:

- Star Mood is measured at the end of each scene. Use the break times to fix any problems with your Stars' Moods or they won't give their best performance.
- Star relationships are also measured at the end of each scene. Use break times to help your Stars strengthen their bonds.
- Stress can build up over the shooting of a movie, trashing your Stars' Moods. Help them de-stress during shoots by taking them to their trailer or the bar or restaurant, or placing stress-reducing objects near the sets.
- Set maintenance level can affect movie quality, so bring in the builders to work on the set while the crew is taking a break and moving to a new set.



Misbehaving Stars must be dragged back to the set to keep shooting on schedule.



A stressed-out Star (Stress bar is below the tolerance threshold) will misbehave and wander away from shooting or neglect to attend as scheduled. Such misbehavior delays the shooting of scenes and can *substantially* increase the production time (and cost) of your films.

## NOTE

Movies shooting simultaneously can have conflicting shooting schedules, such as both needing the same set at the same time. The rule is first-come, first-served, and the production that claims the set first gets to shoot all scenes on it until the movie's completed or the production moves to a new set. The other movie goes on hold until the first production relinquishes the needed set.

Star misbehavior can be remedied by dragging the Star from wherever he or she is to the current set's Shoot Movie icon. This refocuses the character on the current scene to be shot but is no guarantee of attendance in future scenes. In fact, unless you remedy the root problem, excessive stress, continued misbehavior is guaranteed. You can, of course, commit to babysitting a stressed-out Star, dragging him or her back to work in each scene, but this requires a distracting amount of micromanagement.

For stress management and misbehavior strategies, see the chapter "Star Mood and Star Rating."

When shooting is complete on all sets, movie production is done and the new finished movie icon moves automatically to the yard of the Production Office. From here it's ready for publicity or release.



The finished movie icon whizzes away to the Production Office, ready (almost) for release.

## STEP 4: PUBLICITY AND PUBLIC RELATIONS

You can build the Publicity Office in 1965 or sooner if you earn the Respected Studio Head Achievement Award.



For the most effective use of PR, build at least three Publicity Office facilities, preferably near both your Script Offices and the Production Office.

To win the Respected Studio Head Achievement Award, you must have won the three previous achievement awards (see "Awards, Achievements, and Lifetime Honors" chapter), have one Star rise to a three-star rating, release a three-star movie, lead your studio to a three-star rating, and release 15 movies.



Movie/script PR is done by dropping the icon into the PR room.

The Publicity Office is employed to raise public awareness of a film or Star. Movies can be dropped into the PR room in either script or finished movie form to boost public awareness. The PR room can increase public awareness and, therefore, the Success and final rating of your movies, but only by so much.

PR can only raise public awareness in proportion to one-half of a movie's star rating. Thus, a two-and-a-half-star movie can be dropped in PR until it reaches 25 percent public awareness. A five-star movie, on the other hand, can be dropped in PR until the Public Awareness bar reaches 50 percent.

## NOTE

Spot-on PR and marketing can change the way a film's earnings are disbursed. The money a film earns is a function of its Success rating, but it comes in over a shorter time period if the film was maximally run through PR and correctly marketed.

Once a script or film reaches its current maximum public awareness, it can't be dropped in PR again until it rises in star rating. If, for example, you PR a script to its limit and then shoot it well enough to raise its star rating, you'll be able to PR it again after shooting. If, on the other hand, the star rating stays the same, no further PR will be possible. Finally, if the star rating drops, any previously gained public awareness will be lost. If, however, the release of the film raises the star rating back to or above where it was in script form, the lost public awareness will be restored.

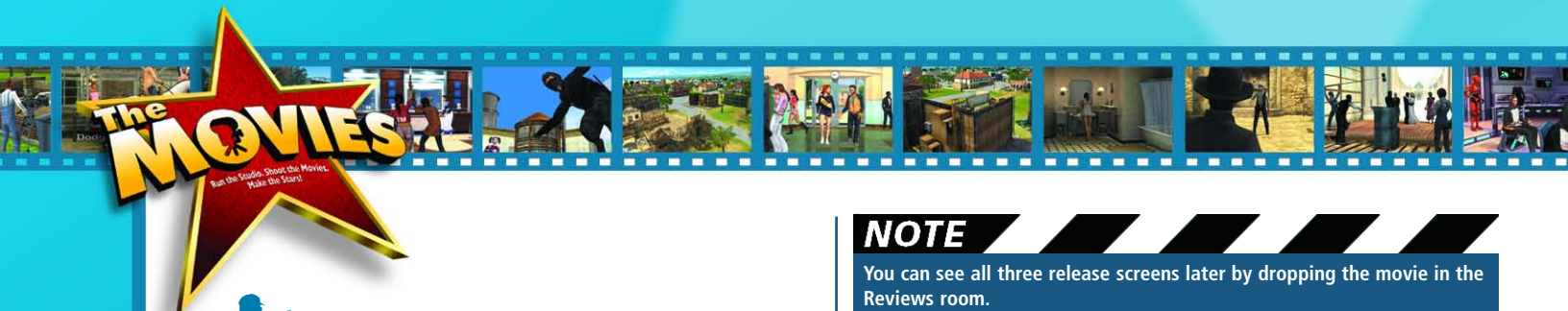


Putting a Star attached to an unreleased movie into PR benefits both the Star (Star rating) and the movie (increasing public awareness).

Stars can also be dropped in PR, but the effect depends on whether the Star is cast in an unreleased movie. If cast, one-half of the public awareness the Star gains will be credited to the movie and the other half will go to the Star to increase his or her Press rating and, therefore, Star rating. If the Star isn't attached to a movie, all of the PR benefit will go to his or her own Star rating.

## STEP 5: RELEASE

Once a film is completed and PRed to your satisfaction, it's ready for release.



## TIP

Just because a movie is finished and ready for release doesn't mean you have to release it. There are several strategic reasons to hold on to finished films to advantageously time their release to the public. If, for example, the public's interest in a film's genre is at low ebb, it may pay to delay the release until interest rises again. Likewise, several award strategies are based on releasing major films just before the quinquennial award ceremony.

Before you add a Publicity Office, releasing a movie is a simple matter of dropping it in the Production Office's Release room.

Upon release, the movie's final score is calculated (adding the Success factors to the script and in-can elements thus far contributed) and its myriad effects—based on the movie's final score—are activated:

- Earns money. The amount of money a film earns is based entirely on its Success rating; the better the Success rating, the more money it'll make. Films stay "in release" for a fixed amount of time until they cease earning.
- Directly impacts studio rating.
- Directly impacts the rating of each Star who appears in a director or non-extra role.
- Increases the crew experience of any crew who worked on it.
- Increases scriptwriter experience for any scriptwriters who penned it.
- Increases the genre experience of any Stars or extras who appeared in it.
- Adds the movie to the Movie Charts.

When you release a movie, you get to see the effect and level of many of the factors that constitute the film's final rating.

On the next release screen, you'll see the effect the film had on everyone and everything involved.



The post-release review screens show the final quality stats on your released films.



The second release screen shows the impact the movie has on your Stars and studio.

## NOTE

You can see all three release screens later by dropping the movie in the Reviews room.



The Critic Reviews screen highlights the best and worst features of your recent release.



With a Publicity Office on the lot, the Release room changes to allow for different levels of release.

Finally, you get a look at what the critics thought. These blurbs represent an incomplete sample of factors that make up the film's final score. Pointing at any of the blurbs displays a level bar showing how well your movie rates in the category cited in the blurb.

The release process changes after you place a Publicity Office on the studio lot, and the Production Office's Release room is changed in name to Release Budget room. Instead of simply sending a film out into the world, you must now decide how much money to spend on marketing the release. This expenditure is referred to as a "marketing spend."

Marketing spend must be large enough to make the movie's public awareness level proportional to a film's pre-release quality rating (half of which should already be built with PR). Spending too little squanders the movie's potential, reducing its possible final rating and, therefore, earnings. Spending too much is even worse; the extra marketing money goes to waste and the Final Movie Rating will actually be lower than if you spent too little.

Marketing spend isn't *directly* proportional to a movie's pre-release quality unless the movie has been fully run through PR. If you choose not to PR a movie, you'll have to spend more on marketing to reach the ideal level of public awareness. For example, a three-star movie that's been fully PRed will need an average marketing spend (\$100,000) to reach its ideal public awareness level (roughly equal to the movie's rating). If the same movie is not run through PR at all, it may take a large marketing spend (\$150,000) to get to the same public awareness level, reducing your film's net earnings by \$50,000.

The appropriate marketing spend is determined by comparing the pre-release rating of the movie (its star rating) to its projected level of public awareness. To see projected public awareness, hold the movie's icon over each



Hold a film over each marketing spend icon to see what effect it'll have on public awareness. The green bar for Total Public Awareness should be equal to or a bit higher than the movie's current quality rating.



marketing spend icon. Pick the release budget that shows the projected public awareness level that's proportional to the film's pre-release quality rating. For example, a three-star film should have a projected public awareness of about 60 percent of the bar.

By dropping the finished movie on the appropriate icon in the Release Budget room, you set the film's marketing spend. You may choose from:

- None: \$0, adds no public awareness.
- Small: \$50,000, adds 25 percent of the remaining maximum public awareness.
- Average: \$100,000, adds 50 percent of remaining maximum public awareness.
- Large: \$150,000, adds 75 percent of remaining maximum public awareness.
- Gigantic: \$200,000, adds 100 percent of remaining maximum public awareness.

Choose from the five available levels the one that is above but closest to the star rating of the film (so, a two-and-a-half-star film should release with an average marketing spend of \$100,000). Release too low and your movie won't have as high a Success rating and won't make as much money.

Release too high and you'll have overspent and actually reduced the Success of your film.



If you struck the right balance of marketing and PR, the effort will be rated "Superb."



The critics will provide additional insight, possibly rating both the appropriateness of the marketing to movie quality and the balance between PR and marketing.

## NOTE

You may view your movie any time after shooting by dropping it in the Production Office's Movie Player room.

## STEP 6: ARCHIVING

A film stays in release until it stops earning money. When this happens, the film remains in the Production Office and its Movie card stays onscreen. You can leave them there forever if you like, but all the old movies will quickly clutter the screen and pile up in the Release room. Archiving is a way to tidy up your releases by removing them from view.



Archived movies belong in the Production Office's Archive room.

To eliminate an earned-out film from both the Production Office and the Movie card list, drop the movie's icon into the Archive room.

Note that once a movie is archived, it can't be brought back.

## STUDIO RATING

The quality of your studio is both a major factor in its continued success and a significant measure of that success. The better your studio rates, the better it ranks in the industry, the more powerful it can remain and, with a bit more effort, aspire to be.

It is essential to understand how your studio is rated and what factors influence that rating. This chapter unpacks the mechanism by which studios are evaluated.

## STUDIO RATING IMPACT

Why does your studio's rating matter?

Winning the Highest Charting Studio award is a big money saver, especially once your Stars begin to rise in the Star rating.



- Winning the Highest Charting Studio award at the awards ceremony earns the Half Price bonus, which allows you to pay your Stars only half of their stated salary without any decline in their status.
- Winning the Highest Climbing Studio award (by making the biggest change in rank from one award ceremony to another) earns the Party On bonus, which allows Stars to eat and drink without affecting their respective addictions.
- To gain the Platinum Lifetime Achievement Honor, you must win Most Prestigious Studio Lot five times.
- Many of the Achievement Awards require your studio to reach two-star, three-star, four-star, and five-star ratings.



- The number of photographers appearing at your studio gate is proportional to Studio rating.
- The number of applicants in your various line queues depends partially on Studio rating.
- The number and stature of rival studios' Stars who appear in your Stage School queue are proportional to Studio rating.

## HOW STUDIOS ARE RATED

Studios are rated based on several factors, many of which are amalgams of other factors. To unravel this complex knot of evaluation, let's take them one by one.

Studios are rated based on:

- Capital: The wealth of your studio.
- Movies: The collective success of the movies your studio produces.
- Stars: The collective ratings of your studio's Stars.
- Lot Prestige: How well served and aesthetically beautiful your studio's lot is.
- Awards: The number of awards won in the quinquennial award ceremonies.



The Studio Charts show your studio's ranking in the world and how it's doing in each of the scoring categories.

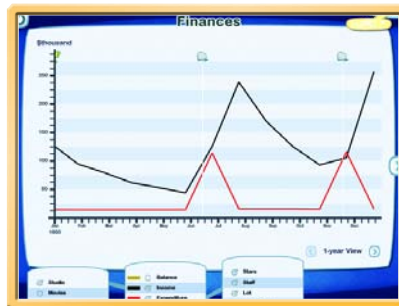
### NOTE

To change the star rating of your studio, look at your studio's entry in the Studio Charts. Focus on areas with the lowest scores and on those that are below maximum but relatively easy to increase. For example, the Movies category requires you to make better movies; this can take time and is no easy feat. It's more controllable and easier to increase Lot Prestige, although, fittingly, increases for easier categories have smaller effects on overall rating (for example, Movies accounts for 24 percent of Studio rating and Lot Prestige for only 14 percent).

Not all the factors are, however, created equal. Some weigh more heavily in the total rating than others. Each heading below reflects how much of the total score is governed by each factor.

### Capital 24% of Studio Rating

Capital is a measure of your studio's wealth based on the amount of money your studio has in the bank at any given time. If the amount rises or falls, the scoring of this factor changes.



The Finance screen shows the trends and recent history of your studio's earnings.

Your studio's capital is measured on a scale from \$50,000 (lowest rating) to \$1,600,000. The higher you get in this scale, however, the harder it is to earn additional points; the midpoint is not directly between the two extremes (\$775,000) but instead about one-fifth of maximum (\$300,000). Above \$300,000, it takes progressively more to gain points for capital.

To max out this factor, amass and keep more than \$1,600,000 in the bank at all times.

### Movies 24% of Studio Rating

Movies is a measure of the collective quality of your studio's releases. The Success score (the amount added to movie quality by PR and marketing, the collective Star ratings of the cast and director, the public's genre interest, the novelty value of the sets used, and the level of technology used in the production) increases this measure in proportion to its size.



The bottom portion of this score screen displays the factors that govern your film's success. If a lot of them look like this, your Movies score will be very high.

Having one or even several great movies in your studio's history, however, isn't enough in a town with a staggeringly short memory; you have to keep the hits coming. The impact of individual movies decays over time, so you must regularly produce extremely high-quality films to retain the topmost rating in the factor.

See the chapter "Movie Quality and Success" for full details on how movies are rated.

### Stars 24% of Studio Rating

The Stars score is a factor that reflects the studio's overall star power: the collective Star ratings of all its individual Stars.

Generally, the higher ranked your Stars, the better this factor scores. Not all Stars, however, contribute to the Star score equally.



Cultivate a few top-5-ranked Stars and support them with a few top-20-ranked Stars and you'll score in this factor quite well.

contributes a slightly lower proportion. And so on down the line, with every lower-rated Star adding a smaller proportion of his or her rating.

In other words, the maximum score is achieved by having a few highly rated Stars rather than several low-rated Stars. Likewise, getting all of your Stars into the highest ratings may be overkill in terms of its return in Star score.

## Lot Prestige

### 14% of Studio Rating

Lot Prestige is a measure of not only the aesthetic beauty of your studio lot but also how well it functions and serves the needs of its employees.



Lot Prestige is broken down at the Production Office.

## NOTE

High Lot Prestige is its own reward and it's actually quite valuable. Every five years, the studio with the highest Prestige rating wins the Most Prestigious Studio award. The bonus for this award is five years of accelerated research. Having this enables you to get facilities and sets substantially ahead of their scheduled unlock dates and gain technologies that improve the quality of your movies.



Winning the Most Prestigious Studio award brings the bonus of faster research.

It is a combination of several supporting ratings: Attractiveness, Connectedness, Maintenance, Catering, Sanitation, Cleanliness, and Ornament.

## Attractiveness

### 35% of Lot Prestige

Attractiveness is a reflection of the niceness of your entire studio lot. Almost everything built or grown on your lot contributes to this score either positively or negatively, though how much each adds is a complicated matter.

### Attractiveness and Lot Size

First, however, it's crucial to understand what your studio lot comprises. It is not, you'll be relieved to know, the entire area enclosed by your studio wall.

For the purposes of measuring Attractiveness, your studio lot is the smallest rectangular area—drawn from your studio's lower wall—that can enclose all facilities and sets.

You can get a rough idea of this area by checking it out in map view (press **M**).

To find the outer rim of your studio more precisely, press **L** to expose the green and red dots that indicate the local Attractiveness of your lot.

If you have uncovered ground beyond your farthest buildings, you'll spy a small row of light red dots that indicate the somewhat low Attractiveness of the area. The point where these red dots are no longer visible is the outer border of your lot.

The first step in maintaining the Attractiveness of your lot is to cover the ground to (and, if possible, just beyond) this border. Whenever you expand your studio's footprint by adding a building outside the lot's current border, be sure to landscape to and a bit beyond the outermost buildings.

To keep janitorial costs down (and make traveling easier for your employees), the best strategy for lot development is to keep it as small as possible and have a plan for the future.

Keeping the lot small requires buildings to be built as close together as their footprints allow. Don't worry if, during construction, things seem too tight; there's always room for paths once the scaffolding comes down.

Having a plan is a more difficult matter, requiring you to know what every building is for and how it will be used.



Map view gives you the overview of your studio.



Look for these red dots beyond your farthest buildings to find the current outer rim of your studio.



Keep trailers and the sets very close so Stars won't have to go far to relax between scenes.



Buildings should be as close together as possible if Stars frequently walk between two buildings or you must frequently drag things (such as finished movies to Publicity Offices and the Production Office for release) between two buildings.

The efficiency of a studio is measured, therefore, by two factors: how quickly Stars can autonomously get where they need to go and how quickly you can perform your tasks as studio head.

## NOTE

If you use hotkeys and two buildings are each the first destination of a hotkey, it's OK if they're not physically close together. For example, you can leap directly from any Script Office directly to the Casting Office to deliver scripts to casting by pressing [2].

Here are a few suggestions for studio layout:

- Place the Crew Facility and Stage School with their doorways surrounding the studio's front gate. Then you need only press [space] to see all three job applicant queues at once.
- Place all Script Offices along the bottom wall of the studio to one side of the front gate. Just above them, build the Production Office and several Publicity Offices. Finished movies and scripts can be easily dragged into PR whenever they're sitting idle.
- If a facility is never autonomously used by any Stars or is only used when you drag Stars to it, place it along the studio wall on the other side of the gate from the Script Offices. Here you can locate the Makeover Department, Laboratory, Cosmetic Surgery facility, and Rehab.
- Above all these buildings, leave an area open for your Stars' and future Stars' trailers. For starters, leave space for about six trailers with full yards.
- Just above the trailers, build the Casting Office, the Restaurant, and the Bar. Thus, Stars can go directly from the Casting Office to the sets (just to the north) and from the sets to the Restaurant and/or Bar to de-stress.
- Above the Casting Office, build your initial sets and plan to expand slowly laterally (toward your studio's initial borders) and then upward. Locate bathrooms centrally to this area so Stars won't have to walk far when working on set.

Since facilities are unlocked over time, you'll have to leave open areas inside these borders for future construction. For example, you'll probably have lots of wasted space around your Script Offices to leave room for the Publicity Offices that'll reside there someday.



Buildings that no one ever needs to walk to can be clustered at the bottom of the lot, out of the flow of normal traffic.

## Localized Attractiveness

For the most part, Attractiveness is a studio-wide rating, an average of all areas. It would seem, therefore, that areas of particularly high or low Attractiveness would be important only to the extent they affect this average. That's true but only partially so.

Areas of extremely high or low Attractiveness actually carry more weight in the average, weight disproportionate to their size. Visually, areas of extremely high Attractiveness tend to sprout flowers and attract butterflies. Areas of extremely low Attractiveness are infested with weeds in the grass and cracks in the sidewalks.

Thus, it pays off mightily to have areas of intense beauty, thick with the most unique ornaments and the best landscaping. They'll bring the average up more than an entire lot of uniformly high Attractiveness.

Likewise, areas with restrooms should be thickly decorated with ornaments to bring them up to at least average Attractiveness relative to the rest of the lot.

Three things affect the Attractiveness of your lot: facilities and sets, ornaments, and landscaping.

## Facilities and Sets

Each facility and set has a very minor negative impact on Attractiveness. Thus, the more built up your lot, the more ornaments and nicer landscaping you'll need to maintain top-drawer Attractiveness. Numerous facilities are, however, unavoidable and so have fittingly small effects on Attractiveness.

The exceptions are restrooms and, to a lesser extent, particularly unsightly sets. These can severely depress local Attractiveness, and such areas have an extra-strong effect on studio-wide Attractiveness. Place some nice ornaments around them to counteract the negative effect.



Very nice areas are adorned with flowers and butterflies.



Counteract restrooms' negative Attractiveness effects with lots of surrounding ornaments.

## NOTE

The Attractiveness effects of the facilities, sets, and ornaments in the "Buildings and Ornaments" chapter are not entirely comparable to each other. For example, a facility and an ornament with the same number for Attractiveness effect won't have the same actual effect, but two facilities or two ornaments with the same number will.

Thus, use these numbers only to evaluate structures of the same kind relative to each other.

## Ornaments



Clusters of ornaments have very strong Attractiveness effects.

Ornaments are furniture, decorations, and vegetation that add to the Attractiveness of your studio. Every ornament you place affects both the studio's average Attractiveness and Attractiveness in the ornament's immediate vicinity.

### NOTE

Ornaments factor into Lot Prestige in two ways: Attractiveness and the independent Ornament rating. These effects, though both based on the ornament's Attractiveness effect, are independent and relative to different things. Attractiveness is a measure of your lot's cumulative Attractiveness relative to the theoretical ideal lot of the same size, whereas Ornament rating measures the cumulative Attractiveness of all ornaments relative to the number of employees in the studio.

Every ornament has an Attractiveness effect (listed for each ornament in the "Buildings and Ornaments" chapter). This is the amount of Attractiveness the first copy of an ornament exudes. Every additional copy of that same ornament exerts a slightly lower impact on Attractiveness until the total number of the same ornament gets too high. After this point (measured by the object's "Overuse Limit"), each additional copy of the ornament has a *substantially* lower effect, eventually leveling off at about 40 percent of its stated Attractiveness.

### NOTE

Only three ornaments (the Dustbin, the Metal Bin, and the Swing Bin) have negative Attractiveness effects (because of their intimacy with trash).



Place too many ornaments and they contribute less and less to Attractiveness.

### NOTE

Many ornaments have functions and interactions that affect other elements of the game, including your Stars' Stress and Physique. Consult the "Buildings and Ornaments" chapter for details and look for an ornament's Interact icon when you hold a Star over it.

For example, an ornament with a Overuse Limit of six should limit you to no more than five copies of that ornament. After six, the effect on Attractiveness is much smaller than the effect of a heretofore unplaced ornament with the same Attractiveness effect and price tag.



### TIP

For optimal use of ornaments, place them in the otherwise unusable space between and around facilities and sets and at the intersections of paths.

### NOTE

Ornaments on Stars' trailer yards are included in the studio's overall Attractiveness, but they also independently affect the trailer's prestige.

## Landscaping

The landscaping used on the area covered by your studio is an extremely important element of Attractiveness.

By default, studios are landscaped with a combination of green and brown grass and rock, yielding an effect that's as pleasing to the eye as it is to the Attractiveness rating. In other words, not so much. Any landscaping you apply will be an improvement.

The best landscaping for lot Attractiveness is grass. The other landscaping materials allow for faster travel and require less maintenance, but they aren't as pretty. If you do cover your lot with, say, tarmac, you'll need a lot more ornaments to reach full Attractiveness.

Over time, grass wears down, especially if it's in a high traffic area or you don't have enough janitors on staff to keep up with the lawn care.



Drag grass over your entire current lot area to keep Attractiveness high.

### NOTE

If a grassy area is seeing a lot of foot traffic, it's because your employees know it's the fastest way between two points. Since they know best, consider running a new path over that area to spare the grass.

Worn grass decays down to brown grass (-3 Attractiveness) and eventually to rock (-6 Attractiveness). It can be restored only by increasing the number of janitors and waiting for them to do their job or by re-covering the area with new grass. If you can afford the expense, the latter method is more efficient.

## Connectedness Rating 14% of Lot Prestige

Connectedness measures the percentage of facilities and sets on your lot that are attached to a network of paths. You can build a studio without paths, of course, but your Connectedness rating will do great violence to Lot Prestige.

A building is "connected" if an uninterrupted route can be plotted from the Staff Office to the building using only paths.

To count as connected, the path must connect with the flashing path tiles outside the structure's front side.

If all buildings are connected to the path network, the Connectedness rating is 100 percent.



Buildings with flashing front porches aren't properly connected to the path network.

## Maintenance 17% of Lot Prestige

Maintenance measures the average repair level of all facilities and sets on the studio lot. Effectively, however, it's a measure of the number of builders on staff relative to the number of structures and the size of the lot. The more builders you hire and the smaller the lot, the more completely they can travel the lot to keep structures fully repaired. If your builder staff is overwhelmed, the average Maintenance rating will suffer though individual buildings may show full repair.



Your builders ensure that things are in good repair—if, that is, you've hired enough of them.

### NOTE

Set Maintenance level is a factor in movie production quality, so ensure that each set to be used in a movie is fully repaired before the shooting of each scene begins.

Since you can't micromanage every builder on the lot, the only way to keep this rating at maximum is to hire more builders when it begins to fall.

## Catering Rating 10% of Lot Prestige

Catering measures how well served our employees are by the Snack Vans and Restaurants on your lot.

Every Snack Van and Restaurant on your lot is capable of serving a maximum number of employees. If the total number of employees exceeds this catering capacity, the Catering rating starts to drop.



A single Restaurant should be able to serve a very populous lot with a full Catering rating.

If the Catering rating drops below maximum, add another Snack Van or Restaurant.

Not all employees have the same hunger. In determining how much Catering your employees require, Stars count the same as two staffers. Thus, adding a Star to your studio has double the impact on Catering as adding a janitor.

A Snack Van serves 20 staff, so the Catering rating would be at full if you had four Stars and 12 staff. Thereafter it would begin to fall with each new Star or staffer. Since one Restaurant serves 180 staff, that should be enough for all but the most bustling lots.

## Sanitation Rating 10% of Lot Prestige

Like Catering, Sanitation rating is a measure of the service capacity of restroom facilities to the number of employees.

Each of the three kinds of restroom facilities can serve a maximum employee population without affecting the Sanitation rating. If the population grows larger than that maximum, the Sanitation rating will fall with each new employee. These capacities are:

- Small Restroom: 10 staff
- Large Restroom: 50 staff
- VIP Restroom: 20 staff

For Sanitation rating purposes, one Star counts the same as two and a half staffers. Thus, a Small Restroom can serve no more than, for example, two Stars and five staffers or three Stars and two staffers before the Sanitation rating begins to drop.



Keep the Sanitation rating high by building adequate restrooms.

## Ornament Rating 10% of Lot Prestige

Ornament rating is a measure of your employees' collective demand for ornaments. Functioning very similarly to Catering and Sanitation, Ornament rating is a bit more complicated because each ornament's "capacity" varies depending on how many copies of it are on the lot.

An ornament's satisfaction of this demand is based on its Attractiveness effect, and its impact on Ornament rating is likewise reduced with each repetition of the same ornament.

To most effectively satisfy employee demand for ornaments and maximize this factor, use a wide variety of ornaments and ones with extremely low Overuse Limits (the first instance of each carries a lot of weight).



Ornaments satisfy your employees' need to be surrounded by nice things.

Stars demand substantially more ornamentation than regular staff, counting the same as 24 staffers.

## Cleanliness

### 4% of Lot Prestige

Cleanliness measures the number of pieces of litter on the lot; the fewer pieces there are, the higher the rating.

Effectively, this is a function of the number of janitors you have on staff to pick up trash and the size of your studio lot. The more janitors you hire and the smaller the lot, the more efficiently they can travel the lot to pick up trash. If your janitorial staff is overwhelmed, the average Cleanliness level begins to drop.

If you place trash bins in high traffic areas, employees will drop trash in them instead of on the ground. Unfortunately, these bins have a negative Attractiveness effect, so you must decide if that effect is worth the Cleanliness boost. Put them at intersections and combine them with high Attractiveness ornaments to counteract their inherent nastiness.

Since you can't micromanage every janitor on the lot, the only way to keep this rating at maximum is to hire more janitors when it begins to fall.



Dustbins provide a way for your employees to keep the lot clear of trash.

## Awards

### 14% of Studio Rating

The Awards score represents the number of awards your studio has won at the most recent award ceremony.

To reach maximum score, rack up at least six awards at the last ceremony and work to position your studio to do the same at the next one.



Rack up at least six awards at the most recent Lionhead awards ceremony to keep this score high.

## RIVAL STUDIOS

Over the years, more and more studios join the fray, heightening the competition for the industry's top honors. Though much of each studio's behavior is random, several things about each studio contribute to what could be termed a "personality."

The first important thing to know is when each studio arrives on the scene; this can vary over a four-year period.



The Studio Charts get longer and longer as more studios enter the studio wars.

## NOTE

The studios that start before 1920 are already well established by the time your studio opens. You must compensate for the head start they've received.

The second task is understanding in which genres they're likely to release films. This is extremely important because a high number of movies released by all studios in a genre actually drives down interest in that genre. Knowing what genres your rivals tilt toward lets you avoid overworked genres before the effects of the rivals' overproduction begin to show. Each studio sports a probability that it will release a movie in whatever is the current most popular genre; this is shown in the third column of the table. If a studio doesn't choose the most popular genre, the remaining columns show the probability that it'll release in each of the five genres.

Studio	Appears	Releasing Movie in Most Popular Genre	Propensity for Action	Propensity for Comedy	Propensity for Horror	Propensity for Romance	Propensity for Sci-Fi
Old Rope Cinema	1898–1902	25	30	50	30	20	10
Maxipack Worldwide	1898–1902	30	20	40	20	50	30
Lionear Productions	1905–1907	18	20	30	50	30	20
Creamboat Creations	1916–1920	40	20	10	30	50	40
Rigormortis Movies	1928–1932	50	20	30	30	50	40
Gusset Entertainment	1937–1941	60	40	20	60	20	30
Cletus's Shotgun Cinema	1948–1952	70	60	20	30	30	50
Boney Studios	1954–1958	75	40	60	60	50	40
Booboo & Dingo Films	1967–1971	75	70	55	35	40	60

### Rival Studios



## MOVIE QUALITY AND SUCCESS

In Hollywood, it's all about the movies. Everything is geared toward making the best possible films. Actually, that's not quite true and that's our sweet little secret.

The pinnacle of success in *The Movies* revolves around making the best possible movies out of the worst possible scripts. Massaging the factors that make good, successful movies and skillfully developing your Stars and facilities can result in five-star movies with less-expensive and less-time-consuming two- and three-star scripts.

You must master how the game evaluates movie quality and success and determines the film's final rating. This chapter is devoted to that pursuit.

### NOTE

The "quality" of movies we're discussing here has *nothing whatsoever* to do with real world quality filmmaking. A well-done simulation movie may, by a combination of luck and care on your part, be a watchable and even excellent feature, but it needn't—and possibly shouldn't—be. In the simulation, high quality means touching all the bases and fulfilling all the requirements that'll yield the highest possible rating.

## OVERVIEW

A movie's star rating changes over its development, going through several phases on its way to its final rating:

1. Script Quality: This is determined by which Script Office produces the script or by a slate of factors if the script is a custom one.
2. Production Quality: While the script is being rehearsed and filmed, various production-related factors change the movie's star rating with each scene shot.
3. Movie Quality: This rating is determined after filming but before release. It's also called "pre-release quality."
4. Success: Upon release, several new factors are tallied to calculate the movie's success with the public. This determines how much money the film generates.
5. Final Movie Rating: A combination of Movie Quality and Success scores (with an emphasis on the former) determines the movie's ultimate star rating.

## MOVIE QUALITY

Movie quality is an evaluation of the movie itself, taking into account only things that went into its final creative product. It's a major factor in a movie's final rating, indirectly impacting its position on the Movie Charts and its ability to win awards.

### How Movie Quality Is Rated

Several factors grouped into two phases of the movie-making process determine the Movie Quality rating:

- Script Quality: The quality of the script produced at your studio's Script Office.
- Production Quality: This covers factors arising during filming.

A movie's base quality starts with the script. This is modified by what occurs after the script is finished but before the movie is released (called Production Quality).



The first movie release screen displays the Script Quality rating, the factors that make up Production Quality, and how they add up to Movie Quality.

### Script Quality



Script Offices can produce scripts of a certain level only.

The first element derives from the script. It's a function of either the level of Script Office that crafted it or the number of script-scoring factors a player-made script includes.

### NOTE

Both possibilities are identical, but one occurs "under the hood" and one is in your hands. Scripts penned by your studio's scriptwriters are rated as they are because of the same factors you'll use when making custom scripts. Thus, a simulation-made four-star script includes more scenes not because it comes from a First-Class Script Office but because scripts from that Script Office incorporate the most script-quality requirements.

### Script Offices

As outlined in "The Movie-Making Process" chapter, the first step in movie-making is the Script Office. There are four simulation-controlled Script Offices and one that empowers you to design your own scripts.

- Basic Script Office: one-star scripts
- Intermediate Script Office: two-star scripts
- Proficient Script Office: three-star scripts
- First-Class Script Office: four-star scripts

A screenshot from the game Farm Heroes Heroes. The scene shows a farm layout with several buildings: a large barn, a smaller house, a silo, and a tractor. A speech bubble from the tractor says "BESCHAU DIESE MASCHINE". The interface includes a top bar with a star icon and a bottom bar with various icons for game actions.

### NOTE

Still, you must have a First-Class Script Office to produce four-star scripts in the Custom Script Office. That facility is limited in its maximum quality by the highest-level Script Office on your lot.



The Custom Script Office, on the other hand, puts the scriptwriters' tools in your hands, allowing you to choose and modify scenes, specify sets, build the story structure, change costumes, and define the roles your Stars play. Though it appears to be a tool for making real-world movies, the Custom Script Office's Advanced Movie Maker can

### NOTE

## Total Scenes in Script

## Total Running Time

Running time, up to three minutes, increases script quality by a maximum of one-eighth of a star. After three minutes, running time can't further increase quality.

**1 star or 20% of Maximum Star Rating**

### Number of Lead Roles

### Number of Non-Lead Roles in Any Scene

Movies need to look alive, and having bit players in minor roles does the job. Every time a script uses a non-lead role (represented in Advanced Movie Maker by the *white* mannequins), it increases the script's rating by one-tenth of a star. The effect maxes out with five different uses of non-lead roles.

## NOTE

## Costume Changes

Every time a lead (red mannequin) or supporting (blue or green) role is in a



different costume from one scene to the next, script quality increases by one-twentieth of a star (up to 10 times).



## TIP

Costume changes are an efficient way to increase the Script Quality rating by a full half star because swapping costumes on the set doesn't add to production time.

## Average Set Quality

**3/4 star or 12% of Maximum Star Rating**

Every set has an inherent quality rating that affects the quality of script employing it. The higher the average quality of all sets called for in the script, the higher the script rating, up to three-quarters of a star.

## Set Quality

Set	Quality Rating
Rural: Field	10
Rural: Forest	50
Rural: Graveyard	55
Rural: Musty Cellar	15
Rural: Shack Exterior	80
Rural: Shack Interior	30
Sci-Fi: Alien World	25
Sci-Fi: Corridor 1	35
Sci-Fi: Corridor 2	35
Sci-Fi: Corridor 3	35
Sci-Fi: Starship Bridge 1	70
Sci-Fi: Starship Bridge 2	53
Sci-Fi: Starship Bridge 3	53
Stage	5
Suburban: Bathroom	25
Suburban: Diner	25
Suburban: Living Room 1	53
Suburban: Living Room 2	63
Suburban: Modern Jail	30
Suburban: School Corridor	35
Suburban: School Library	55
Suburban: Street	60
Traveling Vehicle: Automobile	30
Tropical: Beach	63
Urban: Alleyway	50
Urban: Bar	55
Urban: City Block Corridor	33
Urban: City Street	85
Urban: Modern Bank	50
Urban: Municipal Building	65
Urban: Office	23
Urban: Plush Hotel Bedroom	30
Urban: Rooftop	55

Set	Quality Rating
Urban: Shabby Hotel Room	28
Urban: Subway Carriage	50
Urban: Subway Station	50
Urban: Wall Section	60
War: Battlefield	10
War: Bombed Street	95
Wild West: Bank	53
Wild West: Desert	15
Wild West: Jail	38
Wild West: Saloon	35
Wild West: Street	80

## NOTE

Set quality and scene quality are not visible in the game itself.

## Average Scene Quality

**3/5 star or 12% of Maximum Star Rating**

Like sets, scenes have an (invisible) inherent quality rating (ranging 1–100). The average of these values affects the overall rating of the script.

## NOTE

Very short scripts (one or two scenes) would have a disproportionately high average scene quality, so such scripts obey special rules. One-scene scripts have their scene quality reduced by one-half, and two-scene scripts decrease in quality by one-fourth.

If a scene is used more than once, every repetition reduces quality by one-half. Thus, increase script quality by using a wide variety of scenes.

## NOTE

A full list of scenes and their quality ratings can be found in the chapter "Advanced Movie Maker and Post Production."

## Top High-Quality Scenes

Scene	Scene Quality
Ain't Over Yet	90
Ambush from Above	90
Brawl 1	90
Brawl 2	90
Dog Chase Fence	90
Kung Fu Fight	90
Speech	90
Repel Intruders 1	87
Find Gun	86
Armed Ambush	85
Armed Charge	85
Bath Drown	85
Corridor Shootout	85
Covering Fire	85



Scene	Scene Quality
Funeral	85
Grave Fall	85
Hit and Run	85
Horse Ride Town	85
Interrogation	85
Romantic Meet	85
Rush Subway	85
Soldiers Attack	85
Soldiers Shoot	85
Stop Disaster	85
Storm Machine-gun	85
Street March	85
Undertaker Duel	85
Watch Horizon	85
Dramatic Rescue	84
Jail Explosion	84
Meet Leader	82
The Standoff	82
Alien Arrival	80
Captor Taunt	80
Car Arrive	80
Hang Ledge	80
Making Out	80
Throw over Bar	80
Fist Fight	79
Incompetent Thief	79
Screen Kiss	78
Trash Follow	78
Stair Tumble	77
Ass Kick	75
Bedroom Romance	75
Carriage Hide	75
Car Shootout	75
Chase Firefight	75
Comedy Fall	75
Elevator Assassin	75
Enter Saloon	75
Haircut	75
Object Attack	75
Repel Intruders 2	75
Salute The Commander	75
Siege House	75
Siege Shack	75
Spy Library	75
Stood Up	75
The Plan	75
Time Bomb	75
VIP Demands	75
Wedding	75

## Production Quality

Production quality reflects the process of converting the script into an actual film and is based on goings-on both in front of and behind the camera.

These factors are scored at the conclusion of each phase of shooting, including rehearsal and each scene.

## Star Performances

The performances of a movie's director and actors (in non-extra roles) are a combination of three factors:

- Mood
- Experience
- Genre Fit

## NOTE

Performance rating is also a factor in your Star's Star rating. Lots of recent, high-scoring performances will enhance Star rating.

A Star's Mood during shooting is critical. Keep it high throughout production or it'll damage your film.



## NOTE

Awards can improve honored Stars' performances. Directors who win the Best Direction award and actors who snag the Best Acting Performance award get bonuses (Midas Touch and Super Star) that increase the production quality of every movie they make.

## Mood

Each Star's Mood can raise or lower the quality of his or her performance. Ecstatic Stars give the most convincing performances, while depressed Stars can't muster enough enthusiasm to convince the audience.

## NOTE

For full details on Mood, see the chapter "Star Mood and Star Rating."

Make sure each Star's Mood is high before rehearsal begins, and use the break times between scenes to enhance each Star's Mood throughout the shoot.

## Experience

A Star seasoned in a genre will turn in a much better performance than one just starting out, so check out experience levels before casting.





## NOTE

Winning the Highest Charting Newcomer award snags your studio five years of the Quick Learner bonus, increasing the rate at which all your studio's Stars (and staff) gain experience.

Your Stars' genre experience also affects the quality of their performances. Primarily, this reflects their experience in the particular genre of the film. Your Stars build experience in a particular genre by making movies in that genre and practicing on a set earmarked for that genre. The more experienced they are in the film's genre, the better their performance.



Build genre experience between films by dropping your Stars onto sets designated for practice in a genre.



## TIP

Genre experience is a crucial element of the two-team production strategy. Make sure each director/actor team is experienced in the same genre and then produce only scripts of each team's genre in as high a quantity as you can manage. Within a few years, each team will be at top experience in its genre and putting in smashing performances.



## TIP

When starting a new game with the tutorial enabled, you can max out your Stars' comedy experience without letting any time tick off the clock. When you're asked if you want to open your studio, ignore the notice and repeatedly put one director and one actor into the Stage set to Practice Comedy. Do this over and over until their comedy experience is nearly full. The improvement in their performances will show in the elevated quality of your first movies.

The downside to this strategy is money. Though the clock isn't running, the expenses are still flowing, so working your Stars like this is expensive. You must decide if the expense is worth it.

Though experience in the genre of the movie is most important, a Star's overall experience in all genres factors into this score. Thus, a Star who's not highly experienced in any one genre but is moderately experienced in several will perform well.

## Genre Fit



Everything you need to know about your Star's suitability for a genre is in the personal stats balloon.

Every genre has a profile for the ideal apparent age, physique, and looks for actors appearing in films of that genre. How closely your actors match that profile affects the genre fit score.

## NOTE

Genre fit can be boosted (for five years, at least) for all of your stars if you can win the Most Prolific Star award at the award ceremonies. The resulting Perfect Fit bonus doubles all Stars' genre fit.

## Genre Fit

Genre	Ideal Apparent Age	Ideal Looks	Ideal Physique
Action	30	50%	100%
Comedy	40	30%	30%
Horror	37	50%	50%
Romance	25	100%	70%
Sci-Fi	28	70%	70%



If genre fit is good, you'll see it in casting.

## NOTE

"Apparent age" is listed in parentheses next to the Star's actual age: for example, "59 years old (Actually Looks: 43)."

If actors meet the profile, genre fit rises. If they either fall short or exceed its specifications (for example, are not attractive enough or are too good-looking), genre fit drops.



## TIP

Though genre fit certainly has an impact, your Stars can put in perfect or near perfect performances even with a bad genre fit. The logistics necessary to keep perfectly suited stars in the right roles over the long haul pays off, but focus on building their experience, relationships, and Moods.



## Relationships

A Star's relationship with other Stars on set is a big factor in the film's chemistry and, thus, production quality.

The average of all relationships between Stars affects production quality.



## NOTE

Relationships are detailed in the "Star Stats and StarMaker™" chapter.

Though relationships between actors are important, the most important relationship in a production is the chemistry between the director and each actor. In fact, actor/director relationships count double in computing the average relationship.

## Repair of Sets

The Maintenance level of each set used in a movie can decrease production quality if it's below full repair.

Even if your studio employs enough builders to earn a top-drawer Maintenance rating, that's no guarantee that a given set will have been recently repaired. To avoid squandering Production Quality points unnecessarily, drag builders to your sets before the cast and crew arrive to shoot each scene. This requires a bit of micromanagement, but it pays off in increased movie quality.



Sets should be in perfect repair when a shoot is using them.

## TIP



If you don't have time to repair a set before the cast and crew arrive, you can set the builders to work *while* the scene is being shot. Since repair level is read at the end of each scene, as long as it's done by the time the director calls "cut!" you'll get credit for perfect maintenance.

## Crew Experience

The average experience of the crew members working on each scene factors into production quality.

The folks behind the camera matter to a movie's quality, too.



Unlike the other production factors, this one can't be easily changed and must be allowed to develop over your studio's lifetime. Crew members hired in the first year of your studio won't (depending on how many movies you make each year) reach full experience until at least the early 1950s.



## TIP

Hire at least six crew at the inception of your studio so that they can have as much time as possible to gain experience. If you wait to hire a full staff, some crew will be less experienced than others, dragging down the average experience score.

Once all crew on your staff reach full experience, however, this factor is cemented forever. Since crew are immortal, they'll be available for every movie you ever make, providing a 100 percent crew experience score every time.

## SUCCESS

The Success score represents your film's performance with the public, including the factors that exist outside the production itself. Success dictates how much money your film will earn upon release.

The Success score of a film impacts:

- The Final Movie Rating of the film and, thus, the movie's position on the Movie Charts and its qualification for awards.
- The amount of money the movie will earn.
- The movie's effect on your studio's ranking.
- The movie's effect on participating Stars' Star ratings.



The factors that determine the Success score are shown (but not specifically labeled) below Movie Quality and above Final Movie Rating.

## How Success Is Rated

Success is a combination of several factors that can either increase or decrease a movie's performance in the marketplace.

## Star Power

Star power represents the total Star ratings of every star in a movie. The larger the cast and the higher rated the Stars, the more star power a movie boasts.

The number of Stars in a movie is important, but so are the individual ratings of those Stars. The highest-rated Star in a film will have the largest proportion of his or her Star rating count toward star power, and each subsequently rated Star contributes a lower percentage of his or her Star rating.

Star power is a function of having a cast made up of as many highly rated stars as possible. Though this sounds easy, casting nothing but big names will dramatically increase the cost of your movies. Balance a movie's earning potential with the benefits of high star power when deciding whom to cast.

## Genre Interest

The public's interest in the various genres waxes and wanes over the years. Today's surefire blockbuster is tomorrow's B movie. To make a truly successful release, be mindful of how your movies will play when they're shown in the theaters.

Genre interest is ruled by two factors: time and saturation.



Check out current genre interest and future events that might change it before your movie's done.

## NOTE

Interest in all genres can be viewed by right-clicking on any Script Office.

When the game begins, interest in all genres is more or less equal, but that doesn't last long.

Over the years, future news stories crop up on the timeline at the top of the screen (represented by globe-shaped icons). These stories first appear when they're five years away, and they specify which genres will be affected (positively and negatively) when you reach the event's date. If you hold on to a movie in a genre that's due for a boost in a few years and release it just after the news event, it'll perform much better at the box office.



Click on the news items in the timeline to see what genres the event will alter.

## NOTE

Winning the Highest Charting Star award gets your studio five years of the Trend Setter bonus, boosting genre interest for all genres when your studio releases a movie.

The public's genre taste is also affected by how much of each genre they're currently getting. The more movies all studios, including yours, release in a genre, the more tired of the genre the public will get and the more genre interest plummets. Oversaturate the market or release a movie after a rival studio churns out a series in that genre and you may find yourself with a brilliant but underperforming dud.

Look at the rival studios' personalities in the "Studio Rating" chapter to get an idea of which genres they favor and how prone they are to releasing whatever's the current dominant genre.



## TIP

Instead of riding the waves of popular fancy, consider playing to release as many movies as possible with as high a quality as efficiency allows. This usually means sacrificing a bit of success and (mostly) ignoring genre interest. Just assemble two director/actor teams and train them each in a different genre. Then, make as many movies as possible in the team's chosen genre, regardless of genre interest.

This strategy sacrifices a few Success points, but the benefits of using Stars at maximum genre experience and the ability to have several movies constantly in production and release more than make up for it.

## Novelty Value

Your film's final rating and financial take depend in part on how bored the audience is with your sets and Stars. The more they see the same scenery and faces in your films, the less you'll take in at the till and the lower your movies' final ratings.



If a set's been overused, its novelty value will be low.

## NOTE

Novelty (that is, the lack of it) can only lower a film's Success rating; it can't increase it.

Every time a set is used, its novelty value declines. The amount of the decline depends on the set (its "boredom factor"); some sets can be used frequently without a substantial loss of novelty, while others get old very fast. Consult the set directory in the "Buildings and Ornaments" chapter for each set's boredom factor.

## NOTE

View the novelty value of a set by right-clicking on it. Novelty value is shared by every copy of the same set on your lot; using one decreases the novelty of all. It persists even if you tear down an overused set and rebuild it. The public will not be so easily fooled—it will still look like the same boring set. The only solution is to wait until its novelty refreshes.

Fortunately, novelty refreshes with the passage of time—but only if the set remains unused. Unfortunately, you can't command your scriptwriters to stop using a tired set (they're a stubborn lot), so there are only two solutions:

- Tear down the set and wait several years before rebuilding it.
- Start making all your scripts in the Custom Script Office and avoid any sets with low novelty value.

**NOTE**

In truth, simulation-controlled scriptwriters do try to write for sets with high novelty but sometimes fail. Help them by building as many different sets as funds allow.

The second choice requires a lot more work and, thus, might not appeal to all players. A more efficient strategy is to either rotate your sets periodically—tearing down any with low novelty and building unused sets in their place—or to add new sets whenever they become available so your scriptwriters have more to choose from. Or you can just accept the reduction in box office success in exchange for not worrying about your sets' novelty.

**NOTE**

Win the Best Employer award at an award ceremony and your studio earns five years of the Brainwasher bonus. This handy effect reduces public boredom with your studio's sets and actors by half.

Novelty is, however, about more than just scenery; it's also about your actors. Every time an actor appears in a movie, the audience becomes less interested in seeing him or her again. Over time, this can reduce the novelty and, thus, success of your movies. Avoid boring the public with your actors by keeping them in constant rotation and giving them breaks to de-stress, practice their genres, or build relationships.

**TIP**

Players vying for the Platinum Lifetime Honor are best served by releasing great volumes of films of varying qualities. This is, however, at odds with preserving actors' novelty. Also conflicting is the pursuit of the Most Prolific Star award. Since both high volume and several victories in this award are essential to Platinum status, consider not worrying about actor novelty.

**Technology**

The technology used to make your movies affects how successful they'll be. Give an audience a glimpse of technology they've never seen before and they'll reward you with their movie-going dollar.

**NOTE**

For details on technology see the chapter "Technology and Research Packs."



Invest in research in the Movie-making room to rack up Success points for technology.

Technology is a relative thing, only wowing the crowd when it's ahead of their time. Once every studio is using, say, pyrotechnics, your studio's use of the technology will have no effect on Success.

**NOTE**

Snare the coveted Most Prestigious Lot prize at the award ceremony to get the Age of Discovery bonus. With this bonus in hand, all scientists research at 120 percent of their usual rate.

Discover pyrotechnics ahead of the competition, however, and the investment in research will pay off until the technology's natural discovery date. The more ahead of this date you unlock a technology, the bigger the Success score boost.

Technologies that affect success are researched in the Laboratory's Movie-making room. To get them as ahead-of-schedule as possible, keep four scientists in that room whenever there's a pack available for research.

**PR & Marketing**

The final (and extremely important) element of your movies' Success rating is how effective its PR and marketing is.

**NOTE**

The mechanics of PR and marketing are laid out in the "Studio Rating" chapter.



Publicity Offices are the engine of PR.

Accomplish PR by dropping a movie in Publicity Offices as many times as its current star rating allows (until public awareness reaches roughly one-half of the movie's star rating). Movies can be PRed in any form: script, cast script, or finished film.

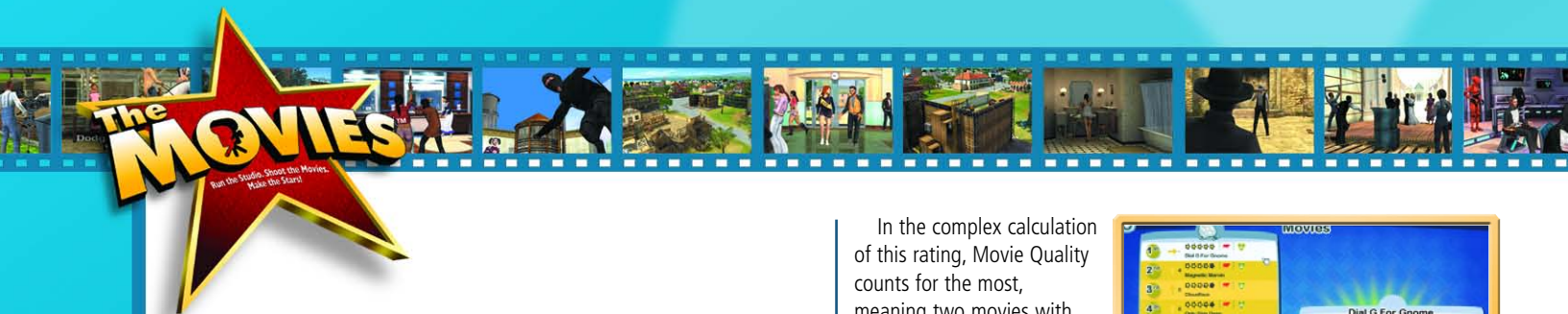
Marketing is done when you decide the marketing spend of the release. This is how much your studio will spend on the film's release.

PR and marketing affect success in two distinct ways:

- Whether public awareness (from the combined effects of PR and marketing) was proportional to the movie's pre-release Movie Quality star rating. The closer final public awareness (as a percentage of total public awareness) is to the movie's pre-release rating, the more successful the movie will be. Thus, a two-and-a-half-star movie with a final public awareness of 50 percent will be perfectly proportional and score higher than a movie of the same rating with public awareness of 25 percent or 100 percent.
- Whether PR and marketing were balanced as to each other. If a movie is under-PRed (that is, 25 percent of its star rating rather than the 50 percent maximum) and the remainder of possible public awareness is won with a disproportionately large marketing spend, the two elements are out of balance and the success of your movie suffers.



Seal your film's PR and marketing with a proportional marketing spend.



## NOTE

Win the Movie Quality Output award and, for the next five years, your studio will enjoy a doubling of the effect of PR on public awareness, thanks to the On the Radar bonus. This means you can get a fully PRed movie ready for release in a fraction of the normal time.

## FINAL MOVIE RATING

The Final Movie Rating is a combination of Movie Quality—which combines Script Quality and Production Quality—and Success.

In the complex calculation of this rating, Movie Quality counts for the most, meaning two movies with different Movie Quality ratings but the same Success rating (and thus, the same gross revenue) won't be ranked the same in the Movie Charts. The one with higher Movie Quality will be ranked higher even though its release was not as perfectly executed as that of the lesser-quality film.



Final Movie Rating, not success, determines where your films fall in the Movie Charts.

## STAR STATS AND STARMAKER™

Though Stars are the smallest of the three units of the movie-making triumvirate, they are the most complex and important. Without Stars and the fervor and fantasy they inspire in the audience, movie theaters (and movies themselves) would be very, very empty.

This chapter, the first of two dedicated to the role of Stars in *The Movies*, explains the complex slate of attributes and systems that govern how Stars behave, who they are, and how you can use them to build a Hollywood powerhouse. Using the Star's information bubble structure as a guide, we'll discuss what every bubble and bar tells you (and what they don't) and how you can affect and improve each factor to make your Star more effective. Finally, we'll delve a bit into the external StarMaker™ tool to demonstrate how a Star's personality is forged and the tradeoffs necessary to make a strong custom Star.

## NOTE

Many of the topics in this chapter feed directly or indirectly into a Star's Mood, Star rating, or both. This chapter is concerned with defining all the stats that make up your Star. The next ("Star Mood & Star Rating") explains how those stats affect your Stars' emotional well-being and career success.

## NOTE

The distinction between a director and actor isn't a strict one; actors can direct and directors can act. Directors, however, don't normally have to worry about their genre fit, so you may forgo looks and physique in favor of genre experience. Keep this in mind if you cast them in roles, because these factors will suddenly matter for genre fit.

## JOB, STAR RATING, AND MOOD



The central bubble

The center balloon of your Star's information array shows three critical pieces of information: your Star's job and his or her current Star rating and Mood.

Stars must be either directors or actors. Which job they hold is indicated by the icon above the name in the central bubble (megaphone for directors and comedy/tragedy masks for actors). Profession is also indicated in the Star's Star card portrait; directors are shown in profile.

Star rating (the gold stars above the Star's name) and Mood (the green bar below the name and the Star card portrait) are constantly changing but are, together, the most important stats to watch. They are discussed in full in the "Star Mood and Star Rating" chapter.

## NOTE

The Star's upper and lower Mood thresholds are indicated by the vertical lines cutting through the Mood bar on the right and left sides. When Mood goes above or below these lines, the change in Mood is drastic. It pays to keep your Star's Mood above the upper line when shooting a movie and to never allow it to get below the lower line.

There are also three other pieces of useful information:

- Mood Influence: A verbal statement of any temporary Mood influences (such as, "Happy with his latest movie release.")
- Movie: The movie, if any, to which the Star is currently assigned.
- Current Activity: Lets you know what your Star is up to.



## PERSONAL STATS BUBBLE



The personal stats bubble

This bubble contains all of your Star's personal statistics.

## Age and Apparent Age

All Stars have an age and an apparent age. Each plays a different role in the game.

### Actual Age

A Star's actual age governs the arc of his or her career. During a Star's lifetime, his or her market value (the price you could get in the Star & Script Selling Facility) is a function of Star rating and actual age. At age 55, the upward curve of a Star's market value begins its turn downward, decreasing with every year as retirement approaches.



Age and apparent age play specific roles for your Star.



### TIP

The younger Stars are when you hire them, the longer their careers will be. If possible, bypass the twentysomethings for wannabes still in their teens.

At the ripe old age of 70, regardless of their apparent age, Stars must ride off into the sunset and retire. After retirement, Star cards are removed from the screen.

### Apparent Age

After the first Nip & Tuck at the Cosmetic Surgery facility, Stars begin to look younger than their actual age. The more procedures they undergo, the greater the gap between real and apparent age.

Cosmetic surgery lowers a Star's apparent age.



Apparent age factors into a couple of important systems:

- **Genre Fit:** Each genre has an ideal age for actors. The closer a Star's *apparent* age is to that ideal age, the better the genre fit.
- **Fashion:** The suitability of many fashions for your Star depends on apparent age, along with physique and the date.

### NOTE

If the Star hasn't had a Nip & Tuck, genre fit and fashion suitability look at actual age.

## Annual Salary

The information bubble also shows the Star's annual salary. A Star's salary is set in the Star Salaries screen.



Drag a Star into the Finance room to change salary.

The amount of a Star's salary, regardless of what any other Star is receiving, factors into the Star's Star rating. The more a Star is paid, up to \$100,000, the higher the Star rating will be.

### NOTE

The Star Salaries screen can be accessed by dragging a Star into the Production Office's Finance room or by left-clicking on your studio's funds balance in the upper-right corner of the screen (and clicking over to the next screen).

### NOTE

For the effects of a Star's salary level, see the "Status" section.

## Market Value

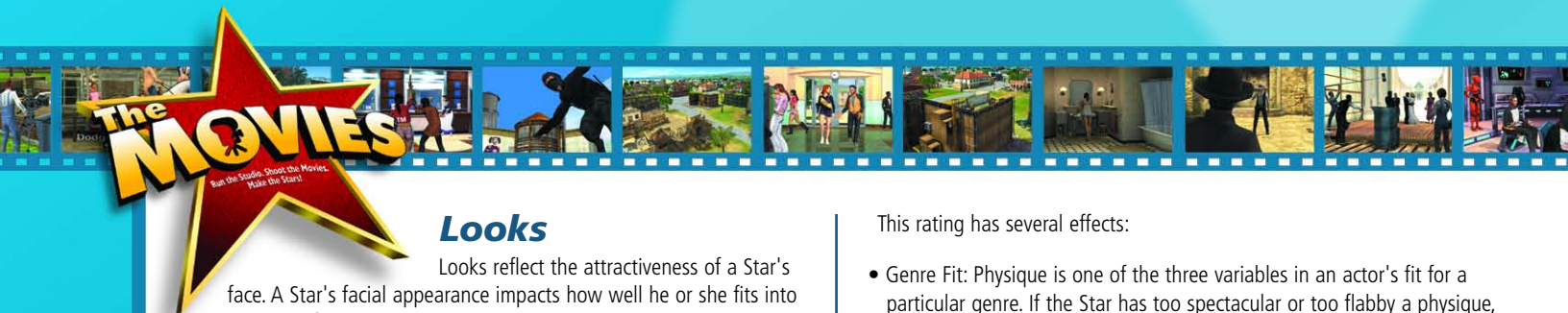
Market value is a combination of a Star's actual age and Star rating. It climbs over time until it begins to decline at age 55.

Stars must be with your studio for eight years before they can be sold for full market value for their age and Star rating. Until then, they'll fetch only a rising fraction of the full amount.

Market value is only important if you intend to make cash by selling a Star at the Star & Script Selling Facility. Otherwise, it's not important.



Market value matters only when selling your Stars at the Star & Script Selling facility.



## Looks

Looks reflect the attractiveness of a Star's face. A Star's facial appearance impacts how well he or she fits into each genre of movie, and being either too good-looking or not good-looking enough will damage a Star's performance in a movie of that genre. Horror movies, for example, require only average appearance, while romances require a perfect Looks score.

Looks are an inherent trait, but they can be changed in-game in the Nip & Tuck room of the Cosmetic Surgery facility after it's discovered in 1950 (or



A little Nip & Tuck helps a Star's Looks value.

earlier if it's researched in the Laboratory). After two months of recovery, the Star emerges appearing years younger, with looks significantly improved. It may take more than one run through Nip & Tuck to reach 100 percent Looks.



### TIP

Improving looks and physique is expensive because it takes your Star out of action for two months and inflicts substantial stress. The indirect increase in Star rating and Mood will be significant, but changes in fashion will have a much more pronounced effect.

Though it may be tempting to maintain your Star at a certain level of Looks to fit a specialty genre, you must also consider the effect on the Star's image.

Image is a combination of values for Looks, Physique, and Fashion, and it directly influences a Star's Mood. The better the Image rating, the better the Mood. Improving a Star's looks will have a positive effect on Mood.

Image is also a factor in a Star's Star rating. The higher the scores in Looks, Physique, and Fashion, the better the Star rating will be.

## Physique

A Star's body beautiful is represented by the Physique rating. Physique is a combination of chest size and trimness:

- Chest Size: A Star's pectoral, um, amplexness (muscular or otherwise), regardless of gender.
- Trimness: A Star's level of slimness/fatness. The higher the rating, the trimmer the Star is.



Physique can be changed with either Liposuction or Implants in the Cosmetic Surgery facility.

This rating has several effects:

- Genre Fit: Physique is one of the three variables in an actor's fit for a particular genre. If the Star has too spectacular or too flabby a physique, the genre fit score suffers.
- Fashion: How much an outfit increases a Star's Fashion rating depends on how it fits. One element of the proper fit (along with age and era) is physique. An outfit may be the height of fashion for its day, but if it looks wrong, it won't do as much for the Star's Image score.
- Mood: Physique is one element of a Star's image. Image, in turn, affects a Star's Mood.
- Star Rating: Image also affects Star rating, contributing up to 10 percent if it's at full.

As a Star goes through life, Physique level can decline because of overeating or excessive drinking. If a Star eats or drinks too much, trimness decreases, reducing the Physique rating.

Physique is changeable in several ways. Some methods are faster than others, though they come with a cost. Several ornaments affect either chest size or trimness or both when a Star interacts with them. Using these ornaments often relieves boredom, but the effect on physique is gradual.



Encourage some chin-ups to improve trimness without surgery.

- 1970s Black Limo: Chest size
- 1970s Pink Limo: Chest size
- 1970s White Limo: Chest size
- Basketball Hoop: Trimness
- Bench Press: Chest size, trimness
- Chin-up Bar: Chest size, trimness
- Free Weights: Chest size, trimness
- Step Up: Chest size, trimness

The quicker but more jarring route to a better physique is the Cosmetic Surgery facility. Implants, available as early as 1955 but certainly unlocked in 1970, improve chest size. Liposuction, available as early as 1964 but certainly unlocked in 1980, restores trimness. The costs for these processes are two months out of action and an extremely large increase in a Star's Stress level. More subtly, changing a Star's physique may change his or her suitability for a particular genre; you must decide if increases in Mood and Star rating are worth the drop in genre fit.

## Fashion

Fashion is the most powerful of the image elements: changes to it have the greatest impact on Image rating, and it must be adjusted every few years. Fashion indirectly affects a Star's Mood and Star rating.



Regular makeovers keep your Stars at the height of fashion.

What's unique about fashion is its connection to the passage of time. Clothes don't stay fashionable forever, and wearing yesterday's couture can damage a Star's image as much as wearing a goofy alien costume. In fact, fashions follow a trend, rising toward full popularity, leveling off in their elite status for several years, and then quickly declining. The trick is getting your Stars into these clothes just as they begin to plateau and getting them out of them before they begin to drop. The longer you can get out of a single outfit, the less often you'll have to change your Stars' clothes to maintain their image.

It's important to do two things:

1. Unlock new fashions as early as possible so your Stars can take advantage of them when they get "hot."
2. Keep an eye on Stars' Fashion ratings, and when the level declines, drop the Stars in the Makeover Department for a change.

Keeping the Makeover Department stocked with the latest fashions is a matter of research. New clothes are unlocked in various costume research packs in the Stars & Studio room of the Laboratory. The faster you can unlock these packs (by assigning up to four Scientists to the pack) once they become available, the earlier you'll be able to dress your Stars in new outfits.

## NOTE

There is a significant advantage to getting clothes before they become widely available. Wait and your Stars will miss out on some of a costume's height of fashionableness.

When a Star is ready for a change in everyday costume, go to the Makeover Department. You can go for either an auto or manual makeover. The former consumes game time (during which the Star is unable to work), but the highest scoring outfit is chosen for you. The latter uses no game time (though it takes more effort from you) and allows for greater customization.

## NOTE

An auto makeover is a newsworthy event that'll slightly increase your Star's Press points and buoy Mood. If you opt for one, drag a photographer over to get a shot of the event.

Putting Stars in goofy costumes might amuse you but won't help them.



The goal of a makeover is to find the costume that most improves on the Star's current Fashion level. Scroll through available costumes to find the one that displays a Fashion bar that's farthest beyond the vertical line indicating current fashion.



## TIP

Stars don't particularly like walking around every day in clothes meant for wear on the set, so stick to outfits from the Casual, Formal, and Work Costume categories.

The Fashion bar above the outfit projects the Star's new Fashion level, but to see the change's effect on Image level, you must put the clothes on the Star. Note the Image indicator in the upper-left corner and, if you've chosen well, your Star's little happy dance.

## NOTE

Only changes in costume have any effect on Fashion ratings. Alterations you make in the Clothing or Cosmetics menu have *no effect* on this rating or image in general. Changes in these elements allow you to give each Star a distinctive look, since there's a good chance that all your Stars of the same gender will be best served by the same outfit. To avoid having your entire studio dress alike, make some changes in an outfit's detail before exiting the makeover.

## STATUS

Status reflects Stars' perceptions of their standing within the studio—whether or not they feel they're being treated as they deserve. Status is a major element of a Star's Mood; if any of the elements of Status drop too low, they'll take Mood right down with them. Low Mood, of course, means bad movie performances, and those decrease movie quality and, thus, strength on the Movie Charts.



The status bubble

## NOTE

Status is not a straight collection of its supporting factors. The lowest of the bars within Status weighs more heavily than the others in its collective effect on Mood. If, therefore, Status is lowering Mood, focus on whichever element is the lowest to repair the damage.

A Star's Status level consists of four factors:

### Salary

The Salary bar reflects the relative measure of a Star's satisfaction with his or her salary.

The amount you're paying a Star is evaluated in relation to the Star's Star



rating and what all other Stars on your lot are being paid. If a lower-rated Star is receiving more than your top-rated Star, the more successful Star's Salary bar will read very low. Remedy this injustice and the top-rated Star's Salary satisfaction bar will be topped out.

Star	Salary	Current	Future	Annual
1.14	Clayton Jennings	100%	100%	\$65,000
3.10	Michael Scott	100%	100%	\$38,000
4.11	Paula Patton	100%	100%	\$34,000
5.15	Robert Downey Jr.	100%	100%	\$105,000
24.16	James Cameron	100%	100%	\$22,000
Total Annual Salaries:				\$264,000

Raising one Star's salary may make higher-ranking stars jealous, dropping their own satisfaction with their salaries.

As long as a Star is being paid appropriately for his or her Star rating and proportionally more than lower-rated Stars in your studio, salary satisfaction should be very high. Pay above expectation for Star rating and your Star will be ecstatic.

## NOTE

Salary satisfaction feeds into Status level, which goes directly into your Stars' Moods. The better the Stars' perceptions of their own status, the better their Moods.

If a Star is extremely unhappy with his or her salary (below 10 percent), that Star will be unable to socialize effectively with other Stars, damaging instead of building relationships.

## NOTE

Winning the Highest Charting Studio award gets you the Half Price bonus. This modifier deducts only half of your Stars' stated salaries each year without impacting their salary satisfaction.

## Image

Image is an amalgam of looks, physique, and fashion. Unlike most of the other Status bars, Image is an objective rating and has nothing to do with the Image ratings of other Stars.

## NOTE

See the earlier sections on "Looks," "Physique," and "Fashion" for further detail.

Fashion is the most important element of image, but whichever of the three factors is the lowest will always carry the most weight in determining the Image bar's level. When trying to raise this bar, focus on the lowest of the three.

If Stars are extremely unhappy with their Image (below 10 percent), they'll be unable to socialize effectively with other Stars, damaging instead of building relationships.

## Trailer

This bar measures the Star's perception of his or her trailer. To decide if they're being treated fairly, trailer-wise, Stars look to their own Star rating

and the Trailer Prestige rating of other Stars on the lot.



A swank trailer will help your Star's Status and Star rating but can make other Stars envious.

If Trailer Prestige is appropriate in relation to Star rating, your Star will be happy. If it's above the Star rating, he or she will be very happy. Likewise, if the prestige level of the trailer matches or exceeds his or her standing among your Stars—that is, the second-highest ranked Star should have the second most prestigious trailer—matters are satisfactory.

## NOTE

Improving one Star's trailer will lower other Stars' satisfaction with theirs if it puts the new prestige of the trailer out of place in the Stars' pecking order.

Trailer Prestige is based in part (about two-thirds) on the trailer's level (Rickety, Cheap, etc.). The more expensive and comfortable the trailer, the higher the prestige.



Trailer Prestige is shown by right-clicking on the trailer

It's also a factor (about one-third) of the ornaments placed in the trailer's yard. The higher an ornament's Attractiveness effect and the lower its Overuse Limit, the greater its effect on prestige. This effect is independent of the ornament's effect on the overall Attractiveness of the lot.



## TIP

To improve your trailers' prestige most efficiently, pick ornaments with very low Overuse Limits and don't place more than one each anywhere on the lot.

## NOTE

The level of the Trailer bar has nothing at all to do with the Trailer points in your Star's Star rating. Trailer points are a reflection of Trailer Prestige, which is an objective standard that doesn't care what trailers other Stars have.

## Entourage

The Entourage bar represents a Star's satisfaction with the number of personal assistants assigned to him or her.

Unlike Salary and Trailer satisfaction, Stars' happiness with their entourages is purely a function of their own Star ratings. If the number of personal assis-



tants appropriate to Star rating are assigned, your Star is moderately happy. If the number is even higher, the bar will be full.

Since it's relative to Star rating, the Entourage bar will drop as the Star rises in rating but doesn't get any new PAs.



A gaggle of personal assistants raises a Star's Status and Star rating but costs your studio money.

## NOTE

Like Trailer rating, the Entourage bar has no bearing on the Entourage score used in determining the Star's Star rating. That is a measure of the Star's number of personal assistants on a scale of one to six.

## ADDICTIONS



The addictions bubble

A Star may become addicted to either food or drink (each indicated by its own Addiction bar). How easily Stars succumb to these addictions and what effect they have on the Stars depend on several variables.

## NOTE

Winning the Highest Climbing Studio award enables the Party On bonus, which halves the effects of eating and drinking on Addiction levels.

Your Stars' Addiction bars show the current level of their addictions. If the bar is green and full to the right, everything's fine. If the bar is depleted toward the left, however, it could be trouble.

## NOTE

Stars get drunk if they drink for an uninterrupted period. This won't have any effect on the Stars as long as addiction is well under control. They will, however, display drunkenness bubbles above their heads and stumble around the lot. The only real downside is that drunkenness causes them to travel slower; otherwise, they function normally. Remedy this slowdown by dragging them where you need them to go or get them to interact with ornaments that decrease drunkenness (such as the Bath).

Drunkenness is a newsworthy event that, if photographed, will increase the Star's Press score but decrease Mood.

"Could be" trouble because the level at which potential addictions become actual addictions depends on each Star's personality. The vertical line in the Addiction bars indicates a Star's Addiction threshold; the farther to the right this bar is the more easily the Star will become addicted.



Dining and drinking are potential hazards if you don't keep an eye on your Star's addictions.

Every time a Star eats food (from a pocket, the Snack Van, or the Restaurant) or drinks (from the Bar or from a hip flask), it slightly depletes the appropriate Addiction bar, moving it leftward. When a Star isn't eating and drinking, the bar slowly refreshes back toward the right.

Normally, eating and drinking are healthy pursuits, representing the best ways to reduce stress and defining environments for fast relationship building.

They become a problem, however, when the level of the appropriate Addiction bar reaches the vertical threshold line. This happens when a Star eats or drinks too often, failing to allow the Addiction bars time to refresh. The cause of this is usually either bad Star management (if you're forcing them into eating or drinking without regard for their addiction levels) or excessive Stress or Boredom levels.

When a Star is excessively stressed or bored (if the Stress or Boredom bar is below its vertical threshold line), the desire to autonomously eat or drink becomes more intense, and the effects of both have a greater impact on the Addiction bars than normal. When Stars are stressed or bored, every bite and every sip brings them much closer to addiction.

If an Addiction bar falls below its vertical threshold line, the Star is addicted and things begin to get very messy:

- Addiction levels above the threshold line don't impact Mood. Below the line, however, they do, affecting a Star's movie performances.
- Having an Addiction level below the threshold pushes rightward the tolerance threshold lines for both Stress and Boredom, making the Star *more easily* stressed and bored, and more prone to on-set misbehavior (wandering off-set between scenes, extending production time and cost). Worse, a more easily stressed or bored Star will—you guessed it—eat and drink more, further depleting the Addiction meters at a heightened rate. Thus does addiction breed addiction.
- Addicted Stars can't socialize effectively and can even damage relationships instead of building them.
- Eating and drinking when below the Addiction threshold decreases trimness (an element of physique) even more than normal because it happens so much more often. This, in turn, decreases image, lowering Mood.

## NOTE

Though having an addiction lowers Mood, eating or drinking while addicted to either slightly increases Mood. These activities normally have no effect on Mood, but that changes when doing them feeds an existing addiction.

The best way to restore Addiction bars to full is to send an addicted Star to the Rehab facility. This process takes one year, restoring both Addiction bars by 50 percent of maximum. Rehab takes a Star away from work for a substantial amount of time, and this should be considered a penalty for not better managing the addiction.



Rehab takes a very long time, but it's the only effective way to undo the damage of addiction.

## NOTE

Rehab increases a Star's Boredom level, but it's a newsworthy event. Drag over a photographer to shoot the Star in Rehab to significantly increase the Star's Press points (though doing no favor to Mood).

Addiction, thus, works as a hazard for overusing the Bar and Restaurant as stress reducers for overworked Stars and as a challenge to fast relationship building (a Star with a food addiction must avoid socializing in a Restaurant even if it's the appropriate place for the level of the relationship).

The best way to avoid addiction is to effectively manage your Stars' workloads and the resulting stress so that they avoid dipping too low.

## RELATIONSHIPS

In the movies, good onscreen chemistry—whether it's between two actors or an actor and a favorite director—can make even a dull feature riveting. That's why it's important that your Stars develop relationships with their fellow Stars.

These relationships impact several parts of Star's world:

- The level of all a Star's relationships factors into Star rating. The higher the relationships and the more highly rated the other Stars, the better the Star's rating.
- The level of all a Star's relationships factors into Mood. The higher the average relationship with all other Stars, the better the Star's Mood.
- The relationships between every pair of actors in a movie and between each actor and the director factor into the film's Production Quality rating. The better these relationships, the better the movie.



Relationships help a Star's Mood, movie performances, and Star rating, so get Stars together whenever possible.

## Relationship Levels

There are seven levels of relationship based on the percentage of the Relationship bar that's colored green. Many of these relationships have different monikers depending on whether the Stars involved are the same or opposite genders:

- Nemeses: 0–10 percent relationship
- Enemies: 11–30 percent relationship
- Acquaintances: 31–60 percent relationship
- Friends: 61–70 percent relationship
- Best Friends: 71–80 percent relationship (if Stars are different genders)
- Good Friends: 71–80 percent relationship (if Stars are the same gender)
- Soul Mates: 81–90 percent relationship (if Stars are different genders)
- Best Friends: 81–90 percent relationship (if Stars are the same gender)
- Lovers: 91–100 percent relationship (if Stars are different genders)
- Soul Mates: 91–100 percent relationship (if Stars are the same gender)

## NOTE

If Stars are Nemeses or Enemies, it's certain or likely (respectively) that they'll fight if directed to interact. This is a newsworthy event that a photographer should be there to see, increasing the Press points of the Star on whom the photographer focuses but reducing Mood somewhat.

## Socializing Locations



The VIP area in the Bar is the venue for very high relationships.

Stars can socialize and build relationships anywhere, but some locations are perfectly suited to specific relationship levels.

## NOTE

Regardless of relationship level, any time Stars are on set or rehearsing together, they're building relationships. Since Stars won't fight on set, getting two feuding Stars to practice together is a good way to fix broken relationships.

Socializing in the correct location for a relationship builds the relationship at the fastest possible rate. Once Stars reach a relationship level, any locations tied to lower levels will build the relationship but at a reduced rate. If your Stars are telling you they want to go somewhere more intimate, it means that they're suffering slow relationship advancement thanks to an inappropriate location.

## NOTE

Snagging the Most Prolific Studio award comes with the Free Love bonus. For the next five years, all relationship building is boosted.



- Studio Lot: Enemies to Acquaintances. Drop Stars on each other's Chat icon.
- Bar: Friends (up to 65 percent). Drop two Stars in adjacent barstools in the regular bar area.
- Bar (VIP Area): Friends (65–70 percent). Drop two Stars in adjacent barstools in the VIP bar area.
- Restaurant: Best Friends/Good Friends. Drop two Stars in adjacent chairs in the regular dining area.
- Restaurant (VIP Area): Soul Mates/Best Friends. Drop two Stars in adjacent chairs in the VIP dining area.
- Trailer (Lovers only): Drop two Stars in love near one of their trailers and direct them to interact. There's a good chance they'll duck inside the trailer for a little "private time." What they choose to do, however, depends on the relationship level.



Lovers plus trailer equals—scandal. And good publicity.

## NOTE

The public loves news of two Stars getting more and more intimate, so several relationship-building activities make for good photos. If two Stars are of the opposite gender, photographers will be willing to snap pictures if the pair is chatting on the lot, drinking in the Bar, dining in the Restaurant, or "socializing" in a trailer. For the Star on whom the photos focus, Press points increase (raising Star rating), and Mood will either drop or rise depending on the activity.

If a Star is particularly prone to an addiction, do not direct him or her to socialize in a place that feeds that addiction. For example, if two Stars are Friends and one of them is particularly susceptible to a drinking addiction, don't take them to the Bar even if they insist (via thought bubble). Keep them socializing in a lower-level location (in this case, the studio lot) until and if the ideal location changes to somewhere that doesn't enable their more sensitive addiction (when they become Best Friends/Good Friends, they can move to a Restaurant). Exercising this caution will slow down relationship building but it'll spare the Star the ravages of addiction.

## Base Relationship

Every Star's relationship with every other Star begins at a random point between 45 percent and 55 percent of the Relationship bar, solidly in Acquaintance territory. Untended relationships will decay up or down to this point and no further.

## Relationship Feedback

The relationship between two stars is indicated by several visual means:

- Relationship Icons: When they're first put together, an icon and name for the current relationship level flashes between the Stars.



Several indicators show how two Stars feel about each other.

- Icon Shower: When two Stars begin to interact, they'll react with a shower of icons to indicate whether or not they're pleased to be in the interaction. Above 50 percent, the icons will be positive, happy things (rainbows, flowers, etc.). Below 50 percent, Stars spray out nasty things like skulls and curses. The profusion and duration of the shower indicates how far from the midpoint the relationship is.
- Icon Stream: Whenever two Stars are building a relationship (by interacting or on set), a stream of icons flows between them. The icon is that of their current relationship, and the speed at which the icons flow indicates how far up the relationship ladder they are.
- Thought Balloons: Your Stars will let you know if you've picked the right or wrong place to make them socialize. If they express comfort or contentment, they're in the right place for their relationship level. If the location is too intense or too casual, they'll say so; move them quickly to the appropriate location unless there's a good reason not to (an addiction hazard, for example).



If the place is wrong for the relationship's level, you'll know it.

## Relationship Decay

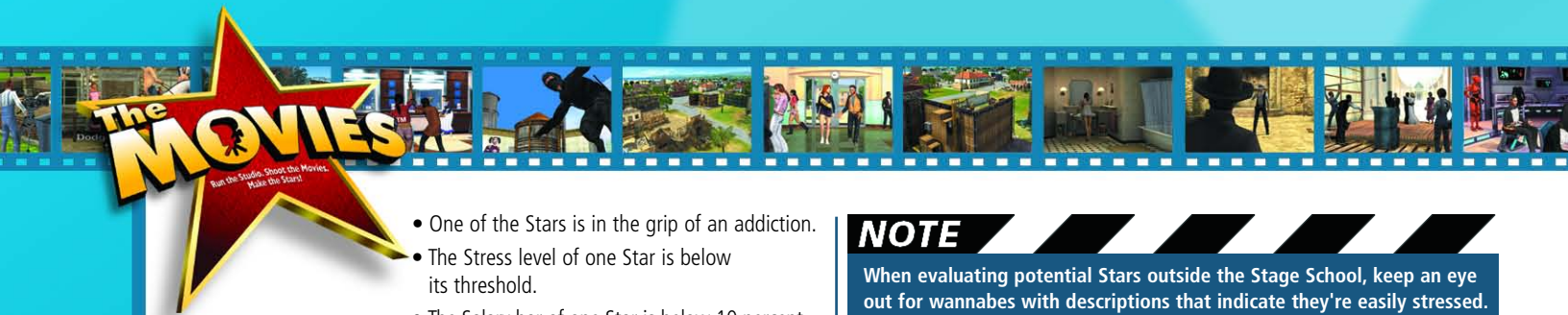
Maintaining relationships requires work and frequent interaction. Making movies together will help Stars keep things steady, but building on an existing relationship requires more. If Stars don't regularly socialize, the relationship slowly decays back to whatever the original base relationship was.

The rate of this decay depends on where the socializing was done. Relationship points obtained at higher-level locations (such as the Restaurant) decay more slowly than points won at lower-level locations (such as the Bar). Points gained socializing on the studio lot decay fastest of all.

## Relationship Blockers

Several factors block the building of relationships. Forcing Stars to interact when one of these factors exists for one or both of the Stars will severely damage the relationship. At first, interacting will have no effect on the relationship, but continued interaction will begin to hurt it. This is how enemies are made.

Relationship building is blocked when:



- One of the Stars is in the grip of an addiction.
- The Stress level of one Star is below its threshold.
- The Salary bar of one Star is below 10 percent.
- The Image bar of one Star is below 10 percent.

## WORK



The work bubble

The work bubble contains two very important factors that feed directly into Mood: stress and boredom.

## NOTE

Winning the Highest Climbing Studio award bestows upon your Stars the Party On bonus. This powerful effect causes Stress and Boredom levels to build by only half their normal rate.

## Stress

The greatest enemy of the ambitious studio boss (that's you) is stress. In a perfect world, you could work your Stars night and day for their entire lives to produce as many movies as possible and the Stars would thank you for it. It is, alas, not a perfect world.

Stars who become overstressed cease to function normally or reliably, and every part of their lives suffers for it.

### Stress Bar

Each Star has a Stress bar. When it's full and green, the Star is feeling no stress. When, however, the bar drops toward the left, it means that stress is building. Where this level becomes trouble, however, depends on the personality of the Star.

### Stress Threshold



The vertical line on a Star's Stress bar is his or her threshold; let stress drop below it at your own risk.

The vertical line in the Stress bar indicates the Star's individual tolerance for stress. It can be far to the right (easily stressed), far to the left (not easily stressed), or somewhere in between. The location of this line is a function of the Star's personality and varies from Star to Star.

## NOTE

When evaluating potential Stars outside the Stage School, keep an eye out for wannabes with descriptions that indicate they're easily stressed. Toss these folks right into the Reject bin no matter how much experience they have, how good-looking they are, or what kind of hot bods they bring to the party. Easily stressed stars are *nothing but trouble*.



This applicant is not good Star material because stress will be a problem.

If a Star becomes addicted to food or drink, one of the addiction's most devastating effects is what it does to stress tolerance. Having an addiction moves the Stress tolerance threshold to the right, making the Star become overstressed more easily. Which, of course, leads to shorter intervals between misbehavior and eating and drinking binges.

## Overstressed

When a Star's Stress level falls below the tolerance line, the trouble begins:

- Overstressed Stars misbehave. That is, they'll wander off the set in search of food or drink instead of returning to the set as scheduled. You can, of course, drag them back where they belong, but it requires some special attention on your part. Regardless, a misbehaving Star will add to the length of a shoot and, thus, the cost.
- Overstressed Stars' cravings for food and drink become heightened, forcing them to eat and drink too much.
- When Stars are stressed beyond the limit, eating and drinking have an amplified effect on their Addiction bars, meaning they'll become addicted much faster if they're eating and drinking when stressed.
- Overstressed Stars can't socialize effectively. If they're forced to interact when overstressed, the relationship building will be negligible at first and quickly become negative, weakening the relationship.
- Stress level feeds directly into the Star's Mood, so the greater the stress, the lower the Mood. The lower a Star's Mood, the worse the movie performance will be.

## Stress Causes



Working on movies is the most common source of stress.



Stress is increased by several activities:

## NOTE

The values for stress aren't visible in the game but should provide a sense of scale between different stressors.

- Doing PR: -1
- Having a makeover: -1
- Waiting around while on a movie: -1
- Working on a movie (rehearsing or shooting): -2
- Practicing: -2
- Cosmetic surgery: -5
- Doing a staff job: -5

The longer the Star does any activity listed above, the greater effect it'll have on the Stress level.

Effectively, the greatest source of stress is shooting movies, so be sure to give your Stars time off between shoots.

## Stress Relievers

Stress is relieved by engaging in several activities:

- Drinking/eating in the Bar/Restaurant: 5
- Eating at the Snack Van: 3
- Sitting in the trailer: 2
- Eating or drinking from a pocket (only when overstressed or overbored): 1
- Doing anything else that doesn't cause stress: <1
- Interacting with ornaments: Variable



Relaxing in a trailer isn't the most effective way to reduce stress, but there's no danger of addiction.

## NOTE

Stress-reducing ornaments don't have as large an impact as most of the listed activities but can be helpful in warding off impending overstress. Locate stress-reducing ornaments near your sets so Stars don't have to wander far to blow off some steam.

See the "Buildings and Ornaments" chapter for a listing of ornaments with stress-reducing interactions, but note that the values won't be obviously comparable to those listed above.

## Boredom

Boredom is the flipside of stress, resulting from underwork. A Star without enough to do will eventually become bored. If the Boredom level drops below the Boredom tolerance threshold (also a function of the Star's personality), he or she is driven to overeat or drink excessively, potentially activating an addiction. Once addicted, a Star's Boredom threshold rises so that he or she becomes even more easily bored.

## NOTE

All the consequences of boredom are the same as for stress, so see the "Stress" section for details.

A Star who isn't working becomes very bored.



## Causing Boredom

Boredom is increased by not being engaged in any particular activity (walking, idly chatting, going to the bathroom, etc.) and by one specific activity:

- Doing a staff job: -5
- Doing anything else that doesn't relieve boredom: -1

## Relieving Boredom

Boredom is alleviated by doing productive work. Even unpleasant activities (such as Rehab) give your Star something to do, relieving boredom.

- Working on a movie (rehearsing or shooting): 5
- Doing PR: 5
- Drinking/eating in the Bar/Restaurant: 4
- Cosmetic surgery: 3
- Practicing: 3
- Rehab: 3
- Eating at the Snack Van: 2
- Eating or drinking from a pocket (only when overstressed or overbored): 1
- Interacting with ornaments: Variable



Shoot some hoops to alleviate boredom.

## NOTE

See the "Buildings and Ornaments" chapter for ornaments that relieve boredom. Stars won't become bored while on set (since they're working), so put Boredom-relieving ornaments on the Stars' trailer yards.

## EXPERIENCE

Experience bars list your Stars' level of experience in each of the five film genres.

Genre experience is a large element of your Stars' movie performance and, thus, movie quality and the Final Movie Rating. The greater their experience in the film's genre, the better their performance will be rated.



Practicing on sets builds genre experience but also wards off boredom.



## Building Experience

Experience is a function of several things:

### NOTE

When you hover a Star over a set's Practice icon, his or her level in the set's practice genre will pop into view for quick reference.

- **Beginning Personality:** A Star can be given experience as part of personality at the cost of other elements like stress/boredom tolerance, looks, trimness, chest size, etc.
- **Movies Made:** Every movie your Stars make builds their experience in the film's genre.
- **Practicing on Sets:** Practicing on empty sets builds genre experience in the set's designated practice genre (see the set directory in the "Buildings and Ornaments" chapter).
- **Experience Gained as an Extra:** If a Star has been converted from an extra or been placed in an extra role, experience gained in all extra roles carries over.

### NOTE

Win the Highest Charting Newcomer award and your Stars will receive the Quick Learner bonus, which builds experience at an increased rate.

## STARMAKER™ AND STAR STATISTICS

The StarMaker™ utility that came with your game enables you to build your own Stars, sculpting their physical features and setting their personalities.

### NOTE

To load a Star into the game, drag any Stage School wannabe into the Import Star room of the Stage School and pick your custom-made Star. Decide if you want him or her to be a director rather than an actor (the default choice), then he or she is part of the studio.

The tools for crafting your custom Stars' appearance are impressive and extremely powerful, but our main concern is the personality (or "Star Information") section.



The Star Information button brings up the Star's personality attributes.

It's here that you define a Star's personality attributes, the elements of physique and genre experience, along with Stress, Boredom, and Addiction thresholds, and the upper and lower tolerance thresholds of Mood (see the chapter "Star Mood and Star Rating").

What's interesting is this: You can set these attributes to (mostly) whatever level

you want, but you're drawing from a small and limited pool of attribute "points" that can't possibly fill every bar. Thus, setting any factor to full means you won't have much left for other elements.



### TIP

Some of these bars are counterintuitive; the more points you put in them the lower they'll be. If, for example, you want the Addiction and Mood thresholds to be low (good), put lots of points in them.

You could, for example, make a Star with full genre experience in four different genres, but there'd be nothing left for any other attribute. The resulting Star would be capable of great performances but would be unattractive, flabby, easily bored, stressed out at the drop of hat, easily addicted, and of volatile Mood.

### NOTE

It's not possible to construct a Star in StarMaker™ with a perfect Physique score. Setting the component parts at 100 percent in StarMaker™ will yield no more than 75 percent total Physique.

The trick to creating your own Star is to use the information in this chapter to decide which factors are worth setting high and which are easy enough to change or acceptable at low levels once the Star is in the game. For example, set the Stress tolerance threshold for every Star you make very, very high. No other personality attribute is more important for a successful studio, as it frees the Star to work very, very hard.



The pool of attribute points left to distribute is shown in the bar at the bottom of the menu.

Here are a few more tips:

- Since relationship building is best done in Restaurants and Bars, consider committing points to both Food and Drink addiction thresholds (keeping them low).



- If you plan to make movies constantly, it's OK to set the Boredom threshold very low. A busy Star won't need to worry about boredom.
- Genre experience can always be built in the game, so only commit points to it if you have them left over.
- If you add genre experience, focus it in one genre.



Drag a job applicant into the Import Star room and pick which custom Star you want to use.

- If the Star is intended to be a director, don't put too many points in looks, trimness, or chest size. Since directors don't need to fit the genres of their movies, these elements are less important. Of course, they come into play for Mood and Star rating so they're not unimportant, but it's OK to leave them a bit on the low side.
- Focus points in the Image category on trimness and chest size since the former will drop as your Star eats and drinks and the tools for increasing both don't become available until a few decades into the game. Looks can be fixed as early as 1942.
- It's easy to keep Stars above their lower Mood threshold but difficult to keep them above their upper Mood threshold, so focus points on the latter.

## STAR MOOD AND STAR RATING

Stars are driven and limited by two very powerful factors that change based on nearly everything the Star does: **Mood** and **Star rating**. Making these measures of success even more challenging is their frequent conflict. Success means keeping both high, which requires a clear understanding of all the factors that go into each.

### NOTE

All of the ratings and measures in this chapter are fully explained in the chapter "Star Stats and StarMaker™."

## MOOD

Mood measures a Star's sense of overall well-being and happiness.



A Star's Mood is displayed with a bar on the Star card.

### NOTE

When the bar is green, things are fine. When the background turns orange, it's a warning that trouble is brewing. When it's red, you've got a problem.

How a Star is feeling is crucially important to several factors of the simulation. Mood contributes heavily to the quality of your Star's movie performances. If a Star finishes rehearsal or a scene in a bad mood, it'll show in the finished film, and its Production Quality rating will suffer.

The average Mood of your Stars can win your Studio the Best Employer award at the award ceremonies. This honor bestows the Brainwasher bonus, which reduces the effects of low novelty of your sets and actors on the Success rating of your movies.

## Upper and Lower Mood Thresholds

Each Star has a personal idea of what makes a really good or really bad mood. This is defined by personality-specific high and low Mood thresholds. These thresholds are represented by vertical lines on the left (low) and right (high) ends of the Mood bar.

### NOTE

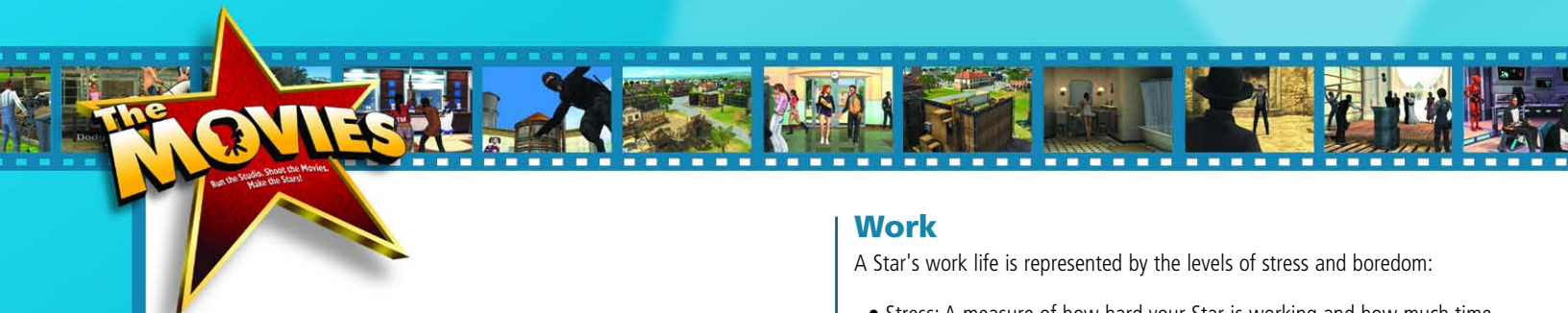
Mood thresholds are set in the Star's personality, and their level is at the expense of other factors, such as Looks and Physique scores; genre experience; or Stress, Boredom, and Addiction thresholds. A Star with high upper and low lower Mood thresholds will sacrifice some other part of his or her personality.



The vertical lines on the Mood bar represent the Star's individual good and bad Mood thresholds.

Upper Mood threshold defines the Mood level at which the Star is considered to be in a "good" mood for rating the quality of his or her performance. Effectively, when the Mood level surpasses this point, the Star's mood increases dramatically. Staying above this threshold, therefore, makes a big difference in a Star's performances.

On the other hand, the low Mood threshold defines the Mood level at which the Star's mood becomes negative and damages performances. Below this line, Mood drops precipitously. Also, if Mood dips below this level for too long, the Star will get fed up and quit your studio.



## NOTE

Winning the Highest Charting Movie award earns you the Easy to Please bonus, shifting all Stars' upper Mood thresholds to 75 percent and lower Mood thresholds to 15 percent (unless their thresholds are already higher or lower than these).

## Mood Factors

Star Mood is a function of five areas:

- Status
- Work
- Relationships
- Addictions
- Temporary Mood Changes

As for the first three, a halfway measure in the bar means your Stars are doing OK. Above this, they're doing very well. Below it, not well at all. Anything below medium must be remedied to repair Mood.

## Status

Status represents your Stars' perceptions of whether they're being treated as they feel their standing in your studio warrants. Depending on the individual factor, this perception can be based on the objective standard of Star rating, the subjective standard of what other Stars in the studio are getting, or both.

Status consists of the Star's level of satisfaction with four measures of success:

- Salary: As compared to Star rating and other studio Stars.
- Image: A combination of Looks, Physique, and Fashion. In the final calculation of Image, Fashion is the strongest of the component factors. Image is an absolute measure that's not compared to either Star rating or other Stars.
- Trailer: As compared to Star rating and other studio Stars. It is based on Trailer Prestige (level of trailer plus ornaments on the trailer's yard).
- Entourage: This is compared to Star rating only.

All four factors feed into Status equally, but whichever is the lowest of the four will be weighted the most. Thus, to improve Mood by increasing Status, focus on whichever component element is lowest.



Just one bad Status element can rip down a Star's mood.

## Work

A Star's work life is represented by the levels of stress and boredom:

- Stress: A measure of how hard your Star is working and how much time is available for unwinding.
- Boredom: A measure of how busy a Star is. Stars not working regularly will likely be very bored.



Keep a Star busy to avoid boredom but not so busy as to cause stress.

If a Star can stay just busy but relaxed enough to have *both* bars full, it'll be a strong foundation for Mood.

As far as Mood is concerned, any Stress and Boredom rating above about 60 percent is good. In fact, above this mark, neither factor has any additional effect on Mood.

## NOTE

Depending on a Star's Stress or Boredom tolerance threshold, however, having either rating at 60 percent may be fine for Mood purposes but may be enough to trigger overstressed behavior, which can bring on addiction. Addiction will, in turn, devastate Mood.

Below 50 percent of either Stress or Boredom, each factor exerts an increasingly negative effect on Mood.

## Addictions

Every time a Star eats food (from a pocket, the Snack Van, or the Restaurant) or drinks (from the Bar or a hip flask), it slightly depletes the appropriate Addiction bar, moving it slightly rightward.

Addictions are triggered when a Star either overeats or drinks excessively (too much or too often). This is usually brought on by Stress or Boredom levels that drop below the Star's tolerance but can happen in other ways, too.



Addictions bring down Mood in myriad ways, but indulging in an addiction cheers Stars up a bit.

Each Addiction bar contains a vertical line representing the Star's Addiction trigger. The exact position of this line is a function of each Star's personality and will differ from Star to Star. When a Star has eaten or drunk enough to push the Addiction bar below this line, an addiction is triggered.

Mood is entirely unaffected by addictions when they're above the threshold. Only when they drop below the threshold line do they begin to directly and indirectly affect Mood. From this point, the impact of an addiction on Mood gets worse and worse the lower the bar goes.

**NOTE**

Normally, eating and drinking don't affect Mood. When Stars are addicted, however, whichever thing they're addicted to becomes so important that indulging in it suddenly gains a Mood-increasing effect. The impact is small, but it's there.

**NOTE**

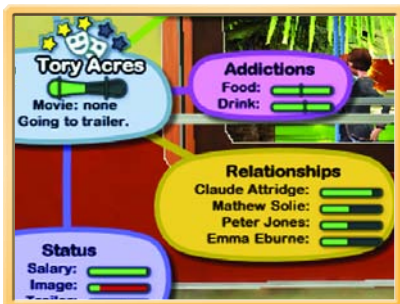
Addiction bars will slowly restore to full, but only if the Star stays away from the source of the addiction for a while. If there's a true addiction, keeping them off the stuff requires constant babysitting. The more efficient way back to full health is Rehab, but it takes a while.

**Relationships**

Every Star carries a Relationship bar for every other Star on the lot. The average level of these relationships impacts the Star's Mood.

**NOTE**

All relationships are set by default to 45–55 percent (midlevel Acquaintances), and untended relationships always decay down or up to this point. If, therefore, two Stars never interact socially, their relationship will always stay at this relatively neutral base state.



Buoy Stars' moods by making them as many friends as possible.

The higher the average, the happier the Star is.

**NOTE**

The Mood bar doesn't consider the Star rating of other Stars on the lot. All relationships are counted equally.

Among the various non-temporary Mood factors, Relationship has the least impact.

**Temporary Mood Changes**

Mood can be affected by events that happen to a Star. They can be either positive or negative.

**NOTE**

Temporary Mood changes are usually described just below the Mood bar in a Star's central information bubble. Use these boosters to raise Mood just before award ceremonies.

Events that increase Mood are:

- Receiving a new entourage member: small effect, short duration
- Winning an award: small effect, long duration
- Movie release: moderate effect, short duration
- Feeding an addiction: moderate effect, short duration
- Having a picture taken by photographer: variable effect, short duration (see the "Press" section)



Grant a Star another personal assistant and his or her pleasure is palpable.

Events that decrease Mood are:

- Getting a pay cut of any magnitude: large effect, long duration
- Losing an entourage member: small effect, short duration
- Being fired: large effect, long duration
- Downgraded in trailer: moderate effect, moderate duration
- Changed from actor to director: moderate effect, moderate duration
- Directed to do a staff job (repair, pick up trash, etc.): large effect, moderate duration
- Having a picture taken by photographer: variable effect, short duration (see the "Press" section)

**STAR RATING**

Star rating briefly replaces the Mood bar on Star cards when it changes.

Stars are rated to determine their success and their standing in the industry. This is called their "Star rating" and it's the driving force behind most of what a Star does. Star rating is a goal, a measure of success, a standard against which a Star judges him- or herself, and a jewel in your studio's crown.



Star rating is always shown in the Star's central balloon.



## Star Rating Impact

The Star rating:

- Governs ranking in the industry-wide Star Charts
- Serves as the standard for how a Star feels about salary, entourage, and trailer
- Affects other Stars' Relationship scores (a highly rated Star counts for more in their Star rating calculations)
- Affects the success of movies in which they appear as it's factored into "star power"
- Increases your studio's rating.
- Earns you various levels of Lifetime Achievement awards.
- Earns various ceremony awards (for example, Highest Charting Star, Highest Climbing Star)

## How Stars Are Rated

Star rating is determined based on nine factors:

- **Movie Success:** Success (box office) of recent films
- **Salary:** The amount the Star is paid per year
- **Performances:** Performance ratings of recent films
- **Image:** Collective rating of Looks, Physique, and Fashion
- **Entourage:** The number of personal assistants assigned to the Star
- **Trailer:** Trailer Prestige
- **Press:** Photos taken and time in the PR room of the Publicity Office
- **Relationships:** Average of relationships with other Stars
- **Awards:** Number of awards won



Your Star's entry in the Star Charts shows all the details of his or her Star rating.

## Movie Success

18%

### NOTE

For an explanation of Success rating, see the chapter "Movie Quality and Success."

For every movie in which the Star had a non-extra role, the movie's Success rating can contribute up to one-third of the full Movie Success score. A film with a top-drawer Success rating will add 33 percent to this score while a flop adds next to nothing.

Thus, having three very recent, very successful movies will yield a nearly perfect Movie Success score.

Each movie's contribution to this score fades over time, so a Star must keep being in successful movies to maintain a high Movie Success score.

## Salary

14%

This statistic rates the Star's salary on a scale of \$0–100,000. Any salary in between is scored proportionally. Any salary over \$100,000 adds nothing more to Star rating.

### NOTE

Unlike the Salary bar in a Star's Status bubble or the effect of salary on Mood, the standard for Salary in Star rating is objective and doesn't consider what any other Star is getting or even what the Star feels he or she *should* be getting based on success.



The Star Salaries menu displays each Star's Salary satisfaction, its current influence on Star rating, and the future influence on Star rating once the raise takes full effect.

Changes to salary don't, however, affect Star rating immediately (though they instantly affect Status and Mood). There's a lag time that's represented in the Star Salaries screen in the Future Influence column. The Current Influence column displays the current impact of salary on Star rating (not on Status or Mood). Future Influence shows what effect it will have once the entire change takes hold.

### NOTE

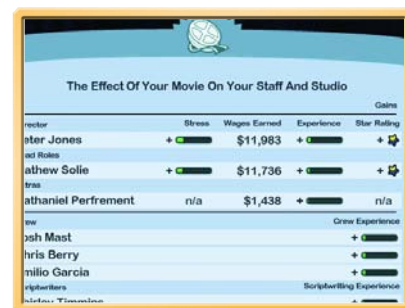
Why the lag? If not, you could just jack up the salary right before the awards ceremony to drive your Stars up the charts and then lower it afterward. Not very sporting.

## Performances

14%

Every appearance a Star makes in a movie in a non-extra role contributes to this score. As with Movie Success, each performance adds to the score in proportion to the Star's Performance rating in the movie. Each movie can boost this rating by no more than one-third.

Each performance's effect on this score decays over time, so a Star will have to maintain a high level of quality to keep this score up.



Stars' recent performances play a large role in Star rating.

## Image

### 10%

Image is the combination of Looks, Physique, and Fashion. The amount of points awarded for Image are directly proportional to the Star's Image bar (in the Status bubble). If it's full, the Star gets full points for Image.

As for Mood purposes, Fashion has the biggest impact on Image, so be sure to get your Star's wardrobe up to date before the awards ceremonies. Also, whichever of the three factors is lowest will have an amplified impact, so tend to the worst one first.

## Entourage

### 10%

This category scores the number of entourage members a Star has on a scale of 0–6. Assign the star six personal assistants to get the top rating.



A half dozen personal assistants is enough to get a full Entourage score for Star rating.

## NOTE

Entourage is an effective way to boost Star rating (though its overall impact is small), because you can give a Star as big an entourage as you like without affecting other Stars' happiness with the size of their posse.

Keep in mind, however, that hiring lots of personal assistants will drive up studio expenses (\$1,000 per year each), create greater demand for sanitation, catering, and ornaments, and lower the number of applicants you'll get in the various job queues.

## Trailer

### 10%

This directly reflects a Star's trailer's prestige rating. The higher the Trailer Prestige rating, the better the score for Star rating purposes.

Trailer Prestige is a combination of the level of the trailer itself and the ornaments placed in its yard. The former accounts for 68 percent of prestige and the latter 38 percent. Thus, a top score can only be had with a Palatial Trailer and a lot of ornaments with very high Attractiveness and low Overuse Limits.



Trailers impact Star rating through their prestige.

## NOTE

The Palatial Trailer isn't available until you earn the Big Fish Achievement Award, so you can't max out the Trailer score for any of your Stars until your studio is really soaring.

The Star rating score for trailers is, thus, scaled from zero (no trailer) to full (a perfect trailer). The level of Trailer Prestige determines where in that range the score will fall.

## Press

### 10%

Press points are scored in a range of 0–12 and are earned in two ways:

- Doing PR in the Publicity Office
- Getting photographed

Drop a Star into the PR room of any Publicity Office to bolster the Press score. One session of PR boosts Press score by about 50

percent (six points). If the Star is cast in an unreleased movie, however, one-half the effect of the PR session will go to the movie (adding to its Success), and one-half (three points) would go to the Star. Thus, the Star's Press score only increases by 25%.



Press conferences in the Publicity Office boost a Star's Press points and, thus, Star rating.

## NOTE

Doing PR raises a Star's stress but relieves boredom.



Photos of Stars will boost their publicity but often, if the news is embarrassing, to the detriment of Mood.

Use of the photographers camped out in front of your studio can also boost a Star's Press points. The amount of the boost, however, depends on what the Star is doing when photographed.

## NOTE

Being photographed can affect a Star's Mood. The direction and amount of the impact depend on the event.



## Photo-Worthy Events

Event	Press Points	Mood Impact
Star "being intimate" in trailer with another Star	+10	-30%
Star fighting on the lot with another Star	+8	-20%
Star undergoing cosmetic surgery (Nip & Tick/Liposuction/Implants)	+6	-10%
Star dining with another Star of the opposite sex in Restaurant	+6	-10%
Star who is drunk (bubbles float over the head of drunk Star)	+6	-10%
Star who is being treated for an addiction in Rehab	+6	-10%
Star drinking with another Star of the opposite sex in Bar	+4	0%
Star who is undergoing an automatic makeover	+3	+5%
Star chatting with another Star of the opposite sex on the lot	+2	+10%

## NOTE

The number of photographers at the gate is proportional to Studio rating. A photographer who's taken a picture won't return for a full year, so use the shutterbugs wisely or there won't be any left when you need them.

Press coverage can provide a quick boost in Star rating, but Press points are very volatile. Press score decays very quickly over time (one point per 1.5 months), so you'll have to work to keep your Stars on the front page.

## NOTE

Shooting one event more than once or shooting different occurrences of the same event won't gain any additional Press points. A new event can't score points until all points from the last story of the same event have decayed to zero.

## Relationships

### 7%

This score reflects the sum of all relationships the Star has with other Stars. Not all relationships are, however, counted equally. The higher the other Star in a relationship is rated, the more the relationship counts—positively or negatively—toward Relationship points. Thus, having good relationships with highly rated Stars helps a Star's own Star rating more than the same relationship levels with lesser Stars. Having Enemies and Nemeses damages Star rating.

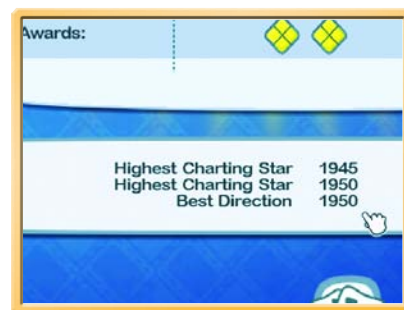


Relationships help Star rating, but relationships with superstars help even more.

## Awards

### 7%

This represents the number of awards the Star won at the most recent awards ceremony. A Star winning two awards will max out this score. Winning a third won't add anything more to Star rating.



Two awards at the awards ceremony get a Star full marks toward Star rating.

# AWARDS, ACHIEVEMENTS, AND LIFETIME HONORS

The satisfaction that comes from knowing in your heart of hearts that you've done a job well is one of the greatest affirmations there is. Of course, winning trophy cases full of awards and accolades is pretty cool, too, and that's what this chapter is all about.

This section explains the three kinds of distinctions you can earn in *The Movies*, the details on capturing each, and the effect claiming them will have on your studio.

As a bonus we provide a detailed "walkthrough" of how to get the extremely difficult Platinum Lifetime Honor.

## AWARDS INFORMATION

### NOTE

Because the trophy icon appears in the timeline, its position on the screen depends on how far away the next awards ceremony is.



The gold trophy icon on the timeline bar provides current awards info.



The first Awards screen details the results of the most recent awards ceremony.



### TIP

Pointing to an award displays information about the award in general and any specifics about the winner (the name of the Highest Charting Movie or the Most Prolific Star, for example).



To see your lifetime awards collection, click the View Tally button

blown up in full view. Award certificates display the requirements for the achievement and the reward you'll get for winning it. Unmet requirements' icons are shaded gray, and completed requirements are filled in.

You can view awards information any time by pointing to the gold trophy icon in the timeline atop the screen. This reveals progress toward the current Achievement Award and any bonuses in effect from the latest awards ceremony.

For more complete information, click on the trophy icon to summon the Awards screens. The first Awards screen displays the results from the most recent ceremony.

Press the View Tally button to see your studio's lifetime record of wins. This'll be very useful to players pursuing the Platinum Lifetime Honor.

The second Awards screen highlights the nine Achievement Awards. All earned awards are exposed on the right of the screen (click to view), and the currently pursued award is

### NOTE

The colors of the icons for each requirement correspond to the kind (Movie Milestone, Studio Milestone, etc.) and level of the requirement. Icons are color-coded to reflect their level and difficulty:

1. Bronze
2. Silver
3. Gold
4. Platinum

## AWARDS CEREMONIES

The Lionhead Motion Picture Awards ceremony is held every five years beginning in 1925. At each ceremony, awards are handed out in a variety of categories to all studios in the industry. Dominating these awards is a major goal of the game.



The awards ceremonies should be the culmination of every five years of effort.

### Award Impact

Awards won at the ceremonies have some important impacts:

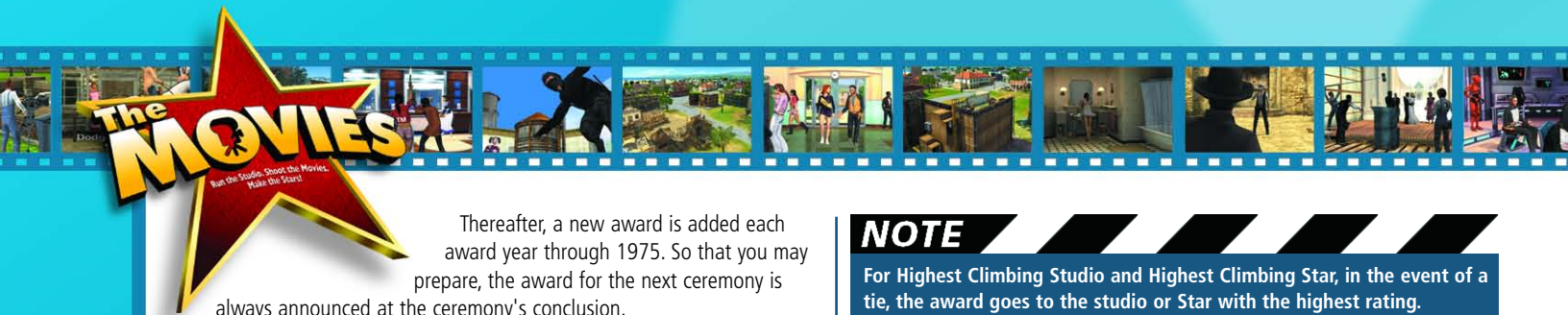
- Each award carries a bonus that affects some aspect of your studio for the five years until the next ceremony.
- The number of awards a Star wins in each ceremony affects his or her Star rating, indirectly raising Studio rating.
- The number of awards your studio wins in each ceremony affects its Studio rating.
- The number of awards won by your studio is one of the criteria used in the Achievement Awards.
- The Platinum Lifetime Honor requires that each award be won a certain number of times.

### Award Introduction

Not all awards are available from the first ceremony. In fact, the first ceremony hands out only three of the coveted trophies.

At the end of most awards ceremonies, the new award for the next one is unveiled.





Thereafter, a new award is added each award year through 1975. So that you may prepare, the award for the next ceremony is always announced at the ceremony's conclusion.

## Award Criteria

Each award has a criteria used to pick the winner. The studio, Star, or movie that meets the criteria best will win.

## Award Directory

Award	Year Introduced	Criteria	Bonus
Highest Charting Star	1925	Star at the top of the Star Charts on the date of the ceremony.	Trend Setter
Highest Charting Studio	1925	Studio at the top of the Studio Charts on the date of the ceremony.	Half Price
Highest Charting Movie	1925	Movie at the top of the Movie Charts on the date of the ceremony.	Easy to Please
Most Prestigious Studio Lot	1930	Studio with highest Lot Prestige at the time of the ceremony.	Age of Discovery
Highest Climbing Studio	1935	Studio that makes the biggest leap in the Studio Charts since the last award ceremony.	Party On
Most Prolific Star	1940	Star who appeared in the most movies since the last awards ceremony.	Perfect Fit
Best Employer	1945	Studio with the highest average Star Mood since the last awards ceremony.	Brainwasher
Best Direction	1950	Star with the highest director performance in any movie released since the last awards ceremony. To win, the movie must rank in the top 10 of the Movie Charts at the time of the ceremony.	Midas Touch
Highest Charting Newcomer	1955	Highest-ranking Star hired since the last awards ceremony.	Quick Learner
Most Prolific Studio	1960	Studio that releases the most movies since the previous awards ceremony.	Free Love
Best Acting Performance	1965	Star with the highest acting performance in any movie released since the last awards ceremony. To win, the Star must rank in the top 10 of the Movie Charts at the time of the ceremony.	Super Star
Highest Climbing Star	1970	Star who makes the biggest leap in the Star Charts since the last awards ceremony.	No Worries
Movie Quality Output	1975	Studio with highest total Final Movie Ratings since the last awards ceremony.	On the Radar

## NOTE

For Highest Climbing Studio and Highest Climbing Star, in the event of a tie, the award goes to the studio or Star with the highest rating.

## Award Bonuses

Each award grants a bonus to the studio that wins the honor. The bonus effects last for five years until the next awards ceremony, at which awards must be won again to continue bonuses.

## NOTE

It's impossible to win Highest Charting Studio and Highest Climbing Studio in consecutive ceremonies because any studio that was number one in the previous ceremony can only either remain at the top or fall. Similarly, no single Star can win Highest Charting Newcomer more than once in his or her career.

- **Trend Setter:** This bonus doubles genre interest in every genre for all your studio's films, increasing the success and revenue of every release.
- **Half Price:** While this bonus is in effect, one-half of your Stars' salaries are paid by the Lionhead Motion Picture Academy. Only half the amount of your Stars' stated salaries is deducted from your funds. Thus, if your Star payroll is \$200,000, actual payroll expenses for the year will be only \$100,000. This has no impact on your Stars' Salary satisfaction since they're still being paid in full, just not entirely from your coffers.
- **Easy to Please:** Upper and lower Mood thresholds for all Stars shift up to 75 percent and down to 15 percent, respectively. If a Star's thresholds are better than those values, they're left unchanged.
- **Age of Discovery:** Laboratory research speed is increased by 20 percent.
- **Party On:** The amount that eating and drinking lowers a Star's Addiction meter is cut in half. So it takes twice the consumption for a Star to become addicted.
- **Perfect Fit:** All your Star's genre fit ratings are doubled.
- **Brainwasher:** Public boredom with overused sets and actors is cut by half. This improves novelty score and thus movie success.
- **Midas Touch:** This bonus increases the Final Movie Rating of any movie helmed by the award-winning director.
- **Quick Learner:** Staff and Stars gain experience at 110 percent of normal speed.
- **Free Love:** Relationship building between Stars is accelerated.
- **Super Star:** This increases the Final Movie Rating of any movie featuring the award-winning actor.
- **No Worries:** Stress and Boredom bars decline at one-half the normal rate. This means it'll take twice as much work or downtime as normal to drop Stress or Boredom to the tolerance threshold.



When something is being affected by a bonus, it sports a gold trophy icon.



- On the Radar: The public awareness effect of PR on Stars and movies and of marketing spend on movies is doubled. Thus, it takes half the normal time to fully PR a movie or Star and half the money to achieve the normal marketing spend.

## ACHIEVEMENT AWARDS

Nine Achievement Awards mark the completion of various milestones that reflect your success as a studio head. Each award requires the attainment of at least three milestones of increasing difficulty and rewards success with the unlocking of a facility or set.



The Achievement Awards screen shows where you stand on your current certificate and any others you've conquered.

### NOTE

Achievement Awards must be completed in order. Even if you meet the criteria of a subsequent award but haven't finished the current one (if, for example, the two awards have very different criteria), the reward for the later one is not earned until the earlier award is finished. In this case, both rewards will be awarded upon the satisfaction of the first.

### Wannabe Big Cheese

Requirements:

- Release five movies
- Earn a total of \$500,000
- Release movies with Final Movie Ratings totaling five stars

Reward: Custom Script Office facility

### Junior Studio Manager

Requirements:

- One of your Stars attains a two-star Star rating
- Release a movie with a two-star Final Movie Rating
- Studio attains a two-star Studio rating

Reward: Rural: Forest set

### Promising Studio Manager

Requirements:

- Amass at least \$100,000 in funds

- Win two Lionhead Motion Picture Awards
- Release five movies with Final Movie Ratings above two stars

Reward: Proficient Script Office facility

### Respected Studio Head

Requirements:

- One of your Stars attains a three-star Star rating
- Release a movie with a three-star Final Movie Rating
- Studio attains a three-star Studio rating
- Release 15 movies

Reward: Publicity Office facility

### Celebrated Studio Head

Requirements:

- Earn a total of \$7,000,000
- Release movies with a total Final Movie Rating of 35
- Amass at least \$4,000,000 in funds
- Win eight Lionhead Motion Picture Awards

Reward: Urban: Wall Section set

### Highflying Moviemaker

Requirements:

- Release five movies with Final Movie Ratings above three stars
- One of your Stars attains a four-star Star rating
- Release a movie with a four-star Final Movie Rating
- Studio attains a four-star Studio rating

Reward: First-Class Script Office facility

### Big Fish

Requirements:

- Release 25 movies
- Earn a total of \$15,000,000
- Release movies with Final Movie Ratings totaling 60 stars
- Amass at least \$6,000,000 in funds

Reward: Palatial Trailer facility



## Movie Mogul

Requirements:

- One of your Stars attains a five-star Star rating
- Release a movie with a five-star Final Movie Rating
- Studio attains a five-star Studio rating
- Win 25 Lionhead Motion Picture Awards
- Release five movies with Final Movie Ratings above four stars

Reward: Urban: Municipal Building set

## Movie-Making Legend

Requirements:

- Release movies with Final Movie Ratings totaling 150
- Release 50 movies
- Earn a total of \$35,000,000
- Amass at least \$20,000,000 in funds
- Win 50 Lionhead Motion Picture Awards

Reward: Suburban: School Library set

## LIFETIME HONORS

Though you can play past the year 2005, the game, reward-wise, ends there. What you've done with your 85 years of film history is tallied up in your Lifetime Honor.

Let's begin at the bottom. If you complete the 2005 awards ceremony without earning all nine Achievement Awards, you get, well, nothing.

Beyond that, things get interesting.

### Gold Lifetime Honor

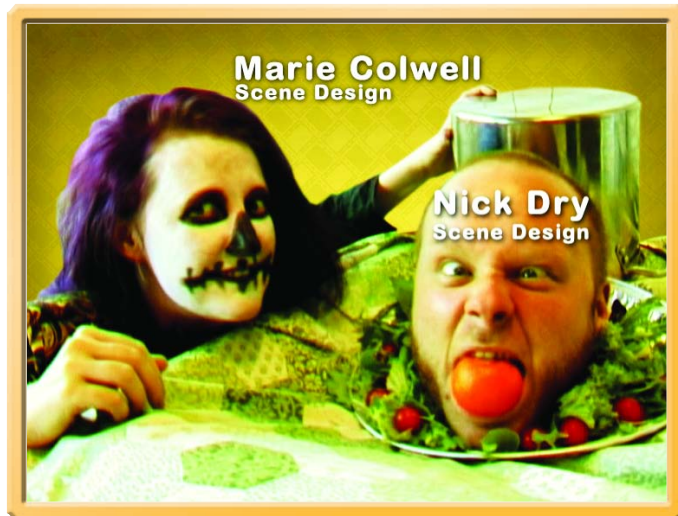
If you managed to earn all nine Achievement Awards by the end of the 2005 ceremony, you receive the Gold Lifetime Honor. This prestigious accomplishment earns you an additional unlocked set that will thereafter be available to use with your current studio or in all your Sandbox games.

The reward for receiving this honor is the Sci-Fi: Starship Bridge 3 set.

### Platinum Lifetime Honor

For the truly ambitious and wildly successful, there's one more tier of greatness: Platinum Lifetime Honor.

If by the 2005 awards ceremony you've won all nine Achievement Awards *and* won every ceremony award a designated number of times each, you earn the Suburban: Diner set and a special, otherwise unavailable credits sequence daringly produced by the team at Lionhead. To access it, go the game's main menu and select Credits. If you've won the Platinum Honor, the bonus credits will roll.



The bonus credits sequence is worth the labor all by itself.



To get this lofty prize, you must win each award the number of times listed below by (or at) the 2005 awards ceremony:

- Best Acting Performance: 5
- Best Direction: 5
- Best Employer: 5
- Highest Charting Movie: 5
- Highest Charting Newcomer: 2
- Highest Charting Star: 5
- Highest Charting Studio: 5
- Highest Climbing Star: 2
- Highest Climbing Studio: 2
- Most Prestigious Studio Lot: 13
- Most Prolific Star: 3
- Most Prolific Studio: 2
- Movie Quality Output: 2

Easy, you say? Um, no. Fortunately, as an intelligent purchaser of this guide, you have in your hands the secrets to the Platinum Honor right here in your hands.

## NOTE

Thanks to Tim Spencer of Lionhead for blazing the trail to Platinum status and supplying his experience and insight for this guide.

## WINNING THE PLATINUM HONOR: A WALKTHROUGH

The earliest you can hope to nab this award is the 1990 awards ceremony. Why rush? If you miss a few awards, you'll still have three more awards ceremonies to pick up the stragglers.

### Award Targets

We'll get into more detail in a moment, but the list below can be used as a quick reference or checklist in your pursuit of the Platinum glory.

To succeed by 1990, you must win each of the listed awards for each ceremony. If an award isn't listed, it should be avoided because winning it will interfere with the task at hand (that is, winning Highest Charting Studio in the ceremony before you need to get Highest Climbing Studio won't work).

- 1925: None
- 1930: Most Prestigious Studio Lot
- 1935: Highest Climbing Studio, Most Prestigious Studio Lot
- 1940: Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Highest Climbing Studio, Most Prestigious Studio Lot
- 1945: Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Most Prestigious Studio Lot

- 1950: Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Most Prestigious Studio Lot
- 1955: Highest Charting Newcomer, Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prestigious Studio Lot
- 1960: Most Prolific Studio, Highest Charting Newcomer, Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prestigious Studio Lot
- 1965: Best Acting Performance, Most Prolific Studio, Best Direction, Best Employer, Most Prestigious Studio Lot
- 1970: Highest Climbing Star, Best Acting Performance, Best Direction, Most Prestigious Studio Lot
- 1975: Movie Quality Output, Highest Climbing Star, Best Acting Performance, Most Prestigious Studio Lot
- 1980: Movie Quality Output, Best Acting Performance, Most Prestigious Studio Lot
- 1985: Best Acting Performance, Most Prestigious Studio Lot
- 1990: Most Prestigious Studio Lot
- 1995: any
- 2000: any
- 2005: any

## 1920–1925

The way you set up and use your studio has a strong impact on your ability to do everything necessary to get the Platinum Lifetime Honor.

Start with a basic employee roll of:

- Four Stars (two each with experience in the same genre)
- Two extras
- Six crew
- Two scriptwriters
- Two janitors
- Four builders

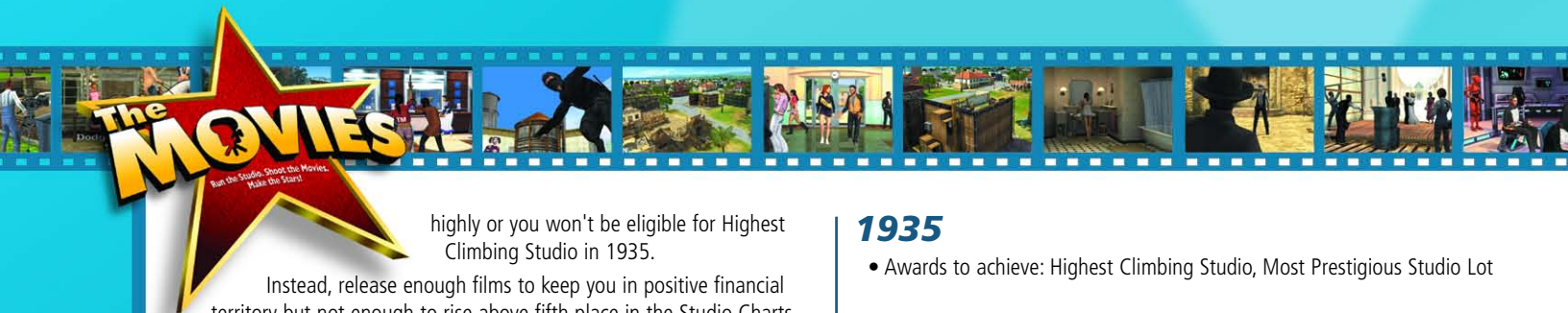
Split them into two filming teams, each with one director and one actor who will always work together.

Start scriptwriters making scripts in the two alternating genres so that each team can take turns making movies and rest while the other is working. Shoot as many of these one-star scripts as possible. It's critical throughout the game that you always have a film in production and have your scriptwriters banging away on scripts. You can't have too many.

When the Publicity Office facility is unlocked, build four of them and fully PR every script before it's cast and every movie after it's shot. Never release a film without maximum PR; this way, a one-star script with good actors can be easily transformed into a three-and-a-half-star release.

Always save the game in separate save game files just before the awards ceremony and again just after it. If anything doesn't go according to plan, you can easily reload and go back.

In the first decade, make a very large number of films but *do not release them after they've finished filming*. You don't want your studio rated too



highly or you won't be eligible for Highest Climbing Studio in 1935.

Instead, release enough films to keep you in positive financial territory but not enough to rise above fifth place in the Studio Charts. By not releasing the films, you'll allow your Stars to amass experience without raising their Star ratings—which might elevate your Studio rating too soon.

Expect to shoot about 10 films by 1925 but only release four or maybe five of them.

Where you do want to excel during this time is in Lot Prestige. Do everything you can to get it higher than any of the other studios' and keep it there. You need to win this one 13 times, plus it earns a bonus that accelerates Laboratory research.

## NOTE

The sections below describe what to do in preparation for the listed ceremony.

## 1925

- Award to achieve: None

Your goal here is well-constructed failure: win no awards and get into fifth place in the Studio Charts.

During this period, you should have laid a solid foundation of films ready for release and Stars with strong genre experience.

Over the next five years, continue cranking out films and releasing only enough to keep you in the black.



Have loads of unreleased films piled up and ready for release.

## 1930

- Award to achieve: Most Prestigious Studio Lot

By this awards ceremony, you should, ideally, have around 15 or more completed films stockpiled on your lot.

At this point, you need to get the first in an uninterrupted string of Most Prestigious Studio Lot awards. Prepare by maxing out Lot Prestige.

You also should have earned the Wannabe Big Cheese Achievement Award by the late 1920s.



Strong Attractiveness ratings will pave the way to your first Most Prestigious Studio Lot.

## 1935

- Awards to achieve: Highest Climbing Studio, Most Prestigious Studio Lot

This is the first real challenge: rising enough to win Highest Climbing Studio but not so much that you can't win it *again* in the next ceremony. The goal is to rise *two places* to third place in the rankings by the 1935 awards show. Move less and another studio could get the award. Move more and you leave yourself only one place to rise by 1940, whereas your rivals can move up to three spots.

Continue to grind out one-star films and build every set you can.

It's likely you'll have about \$1,000,000 in the bank by now.

Expect to receive the Junior Studio Manager Achievement Award by 1935.

## 1940

- Awards to achieve: Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Highest Climbing Studio, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Highest Climbing Studio

Here's where things get tactical with a major shift of strategy.

Take over the top spot by releasing as many films as possible in five years. Aim for at least 10 films; rivals can only release 10 in five years, so matching or exceeding that amount puts you in good statistical territory for the studio awards and Most Prolific Star.

Rank	Star Name	Salary
2nd	Charlie Chaplin	\$32,000
3rd	Paul Robeson	\$100,000
5th	William S. Paley	\$26,000
11th	Frank Sinatra	\$24,000
24th	Frank Sinatra	\$18,000
Total Annual Salaries		\$200,000

To push a Star up the chart, raise salary enough that Future Influence fills considerably or completely.

If, by the ceremony, your top-ranked Star isn't in first place, raise his or her salary (well before the ceremony so the raise has time to take effect) and maximize your Star's entourage to six people.

Hopefully none of the rival studios will have risen more than two places in the charts, meaning the last Highest Climbing Studio award is yours and you can now start to unleash your army of films.

From 1935 to 1940 you should also complete the Promising Studio Manager and almost complete the Respected Studio Head Achievement Awards.

## 1945

- Awards to achieve: Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Most Prestigious Studio Lot

Continue to release a large number (11+) of films up to this awards ceremony and follow the same tactics as the previous five years.



Make sure everyone's happy over the five years before the next ceremony to nab Best Employer.

The main difference in strategy leading up to this ceremony is to focus on keeping Stars' Moods high so you can win Best Employer.

You should have also achieved the Respected Studio Head Achievement Award and instantly complete the Celebrated Studio Head Achievement Award since some of the requirements don't overlap.

## 1950

- Awards to achieve: Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prolific Star, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Most Prolific Star

The number of awards you need to win now might seem a bit daunting, but in reality you just have to keep doing what you've been doing and make a few adjustments for the new awards.

Best Direction (and Best Acting Performance) is won based on two factors: director performance in a top 10 movie. To ensure this victory with a dominating four-star release, generate a two-star script and run it through maximum PR and marketing and then hold onto the film until just before the awards ceremony. Release it just before the ceremony and there won't be a chance for rivals to match this achievement, assuring both Best Direction and Highest Charting Movie.

Highflying Moviemaker and Big Fish Achievement Awards should also be comfortably achieved by 1950.

## 1955

- Awards to achieve: Highest Charting Newcomer, Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prestigious Studio Lot

For all but one of these awards, continue your basic strategies.

The Highest Charting Newcomer award is based on the highest charting star that has been hired since the last ceremony. To achieve this, hire a new Star in January 1950. Then, arrange your stars into two teams: one team of three (director, actor, and actor), who would be making two-star script films, and one team



Bring in a new lamb for the slaughter...er...Star to win you Highest Charting Newcomer. You'll discard your recruit soon enough.

of two (director and new actor) who would be constantly making (and instantly releasing) one-star scripts. Maximize your new actor's salary and give him or her a stable of six entourage members. Then release the films to push up movie and performance points toward Star rating.

Around 1955 you should be able to finish off the Movie Mogul Achievement Award, too.

## 1960

- Awards to achieve: Most Prolific Studio, Highest Charting Newcomer, Best Direction, Best Employer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie, Most Prestigious Studio Lot
- Award requirements satisfied at this ceremony: Highest Charting Newcomer, Highest Charting Star, Highest Charting Studio, Highest Charting Movie

Again, follow the same tactics as the previous periods and you should hit all of these awards without too much trouble.

Highest Charting Newcomer can be done without wasting any more time or money by firing your Star who's just won the award, hiring a new Star, and giving him or her the same treatment as the first.

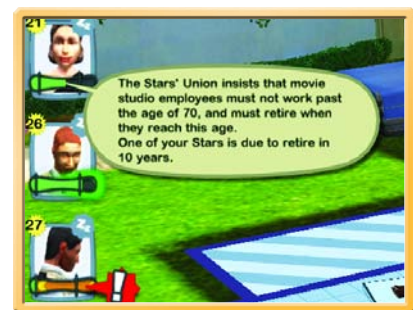
## 1965

- Awards to achieve: Best Acting Performance, Most Prolific Studio, Best Direction, Best Employer, Most Prestigious Studio Lot
- Award requirements satisfied at this ceremony: Most Prolific Studio, Best Employer

Generally, this is the same old story: keep up the pace and stay the course.

The new award to win is the Best Acting Performance and it's achieved the same way as Best Direction.

Now we have a slight problem coming up. Your original slate of Stars is nearing retirement. Fortunately, you'll also need to achieve Highest Climbing Star in the next awards ceremony, so hire one new Star in December 1964, just before the awards ceremony. After the awards ceremony, raise your newcomer's salary to make sure he or she is super happy, maintaining your Best Employer award wins, and the rest we'll take care of for the 1970 awards.



Your original Stars are getting a bit long in the tooth; they'll need replacing.

## 1970

- Awards to achieve: Highest Climbing Star, Best Acting Performance, Best Direction, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Best Direction



You can generally carry on as before, but note that no Star who retires before the ceremony can win Best Direction or Best Acting Performance. You'll have to get these awards with any Stars who make it to 1970 or do it later with your new crop of Stars. There will be plenty of chances, so don't get too hung up.

As your old Stars are nearing retirement age, hire and groom two new Stars in 1969 (in addition to the two you've hired specially to nab the Highest Charting Newcomer award) and dedicate them to practicing in their designated genre. Again, we want them to keep a low rank for now, so rehearse them constantly and don't cast them any more than necessary.

The Star you hired just before 1965, if used to grind out several films, should have climbed enough places in the charts to win you the Highest Climbing Star award from his or her rock bottom position before the previous awards. To prepare to win the same award one more time in 1975, hire another new Star moments before the 1970 awards ceremony.

When you get to this 1970 awards ceremony, three of your new Stars should have respectable experience in their dedicated genres. Use them to make a huge batch of fully PRed one-star scripts held and ready for release.

Start to prepare some four-star scripts (with full PR) after the 1965 awards, because the new Stars, in order to win Best Direction and Best Acting Performance, are going to need some very good material to get them into the top 10 rankings. By 1969, they'll have developed some genre experience, but they'll need a top-notch script to contend for the awards.



**Get the highfalutin Script Office on the case to get some good materials for the new Stars.**

With the awards you win in this period, it's likely you'll have all the qualifications for Movie-Making Legend, the final Achievement Award.

## 1975

- Awards to achieve: Movie Quality Output, Highest Climbing Star, Best Acting Performance, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Highest Climbing Star

The final new award, Movie Quality Output, will be introduced in 1975. Movie Quality Output is based on the total of all Final Movie Ratings of all releases during the previous five years.

This may have been easy in previous years, but by this point you'll be running entirely with young Stars.

Difficult though it is, it's possible. Film a four-star script right after the 1970 ceremony. Don't, however, release it until December 1974.

Once the four-star blockbuster is complete, grind out as many one-star scripts as possible (go for around 10) and shoot them with your new Stars.



**Oodles of one-star Scripts, rather than higher-ranking scripts, will propel your campaign for Movie Quality Output.**

Give them the full PR treatment and get them into theaters.

Just before the 1975 awards ceremony release the blockbuster film. The number of films you released should be greater than that of your rivals and should add up to enough to win Movie Quality Output. You should also have at least one film in the top 10 that features a Star who can contend for Best Acting Performance.

The grindhouse approach of high-volume filmmaking should have raised at least one of your new Stars enough to snare your last Highest Climbing Star award.

## 1980

- Awards to achieve: Movie Quality Output, Best Acting Performance, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Movie Quality Output

Again, film a four-star script as soon as the 1975 awards are over, then spend the rest of the time until 1980 hammering out lots of one-star script films, releasing them instantly after full PR.

The high volume of well-produced, successful one-star scripts should amass enough stars to collect Movie Quality Output. Releasing the four-star-based film just before the 1980 awards ceremony should secure Best Acting Performance, too. Most Prestigious Studio Lot should be child's play by now.

## 1985

- Awards to achieve: Best Acting Performance, Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Best Acting Performance

Duplicate the strategy for the 1980 awards: make and hold a four-star script film, crank out as many one-star script films as you can make, and release the blockbuster film just before the awards ceremony to swoop in for the final Best Acting Performance Award.

## 1990

- Award to achieve: Most Prestigious Studio Lot
- Award requirement satisfied at this ceremony: Most Prestigious Studio Lot

From this point on, it's all gravy, baby. Most Prestigious Studio Lot is simple, and, unless you still need some outstanding awards, your to-do list is complete. Spend the rest of your time making whatever movies you like, pampering or torturing your Stars, whatever. Nothing can take away the hard work you've done and the very elusive goal you've achieved.



**Putting the Diner set in your film tells the world what you've accomplished.**

After the 2005 ceremony, make a big film with the Diner set, the symbol of the Platinum Lifetime Honor, just to show the world that made it to the top.

## TECHNOLOGY AND RESEARCH PACKS

One of the most unsung but important facilities on a studio lot is the Laboratory. Available in 1928, the Laboratory enables myriad strategic decisions that substantially boost your studio's chances of success. With a few extra employees, some extra cash, and a bit of diligence, you can keep your studio ahead of all trends and, thus, at the top of the studio heap year after year.

**This chapter explains the research system and lists the details and contents of every research pack.**

## RESEARCH IMPACTS

## Why bother with research?

- Earning facilities early means you can take advantage of whatever that facility does, benefiting your studio earlier in its life. For example, acquiring the Cosmetic Surgery facility early allows you to improve your Stars' image, and that pushes them up the Star Charts.
- Unlocking fashions before every other studio has them allows you to dress your stars in the next fashion trend just as it's reaching its apex. Wait and you won't get these clothes until they're nearly out of style. High fashion, in turn, boosts image and everything that arises from that.
- Unlocking sets lets you keep your movies fresh by showing the audience new locations. Novel sets make for higher Success scores. Shooting your films on the same old sets bores the crowds and decreases your movies' Success.
- Unlocking technologies before their time means a significant boost to the revenue and Final Movie Rating for every movie your studio makes. Current technologies add a small amount to Success, but any ahead-of-their-time technologies will significantly increase it, so it pays to get technologies as early as possible.

## RESEARCH PACKS IN GENERAL

Research packs are groupings of facilities, sets, costumes, props, ornaments, set backgrounds, and movie technologies.

Research packs contain many nice prezzies for your studio. Yes, you could wait for them to arise naturally, but who has the patience for that?

Each pack becomes accessible to every studio simultaneously on its unlock date. On this date, with no research at all, you'll gain access to all items the pack contains. So too will all the rival studios.

**Packs available for research appear in the next five years in the timeline.**



Packs can, however, be unlocked earlier with research at a Laboratory facility. Several years before the pack is unlocked, it becomes available for research.

Researching a pack involves assigning scientists to work on the pack until it's unlocked. The speed of the research depends on the number of scientists assigned to the pack (up to four per pack) and the experience of the individual scientists. As soon as research is complete, the pack is available as if you'd arrived at its scheduled unlock date.

When a pack is unlocked, several things can happen based on what's in the pack:

- All facilities, sets, and ornaments become available in the Build menu.
- All costumes become available in the Makeover Department facility.
- All backgrounds become available on all sets with changeable backgrounds.
- All props become available for use in your movies.
- All technologies are automatically added to your studio's repertoire to be used in movies.

## PACK CATEGORIES

There are nine pack categories:

- Action
- Costumes
- Facilities
- Horror
- Household
- Sci-Fi
- Technology
- War
- Wild West

Each category is researched in a specific room in the Laboratory.

## RESEARCH MECHANICS

First, you need a Laboratory. Without this building, talk of research is completely academic.



The Laboratory is divided into four research rooms:

- Mainstream Packs: Action, Household, and Wild West packs
- Cult Packs: Horror and Sci-Fi packs
- Stars & Studio: Costume and Facilities packs
- Movie-making: Technology packs



The Laboratory

You may employ up to six scientists, but no more than four can work on any one project. Will you commit four scientists to one pack for top-speed research and assign the other two to a second project? Will you divide the team equally to research three packs at once? These are the kinds of strategic decisions you must make when it comes to research.



Inside the Laboratory are the research rooms. It's up to you to allocate your resources between them.

## NOTE

When no pack is available for a room, it's marked with red lines.

Scientists assigned to a project will work on it until the project is done. When it's complete, they call it a day and depart the Lab to wander the lot. If a new pack becomes available in the same room, you must manually reassign scientists to continue research.

After a pack is unlocked, the next pack, if any, available for research in the same research room, becomes immediately available.

## Accelerated Research

If you wish to make your studio a technological marvel that gets every research pack before its unlock date, you'll need to work on your studio lot. Why? Because winning the Most Prestigious Studio Lot award at each awards ceremony gives your studio a very valuable bonus (Age of Discovery) that increases all research speed by 20 percent.



Winning Most Prestigious Studio Lot earns a bonus that speeds research.

There are several reasons to win this award as often as possible, but this one may be the best. With Age of Discovery constantly benefiting your lot, research becomes one less thing to worry about.

## RESEARCH CHAINS AND PREREQUISITES

Research rooms can house only one pack at a time, and that one must be fully researched before the next can be started. Since most rooms host more than one category of pack (for example, the Cult room researches both Horror and Sci-Fi), you may have to research an unneeded pack to get to one that's more vital for your purposes.

Thus, all packs unlocked earlier in the same room are prerequisites to later packs' availability for research.

The directory below refers to a pack's "Year Prerequisite." These are packs that are available for research *in the same year* but ranked directly ahead of a given pack. If, for example, Pack X is available in 1950, but it's the third in the chain for that room and year, it is accurate to say Pack X is unlockable as early as 1950, but the truth is that you must do all previous packs to even get it. That may take a few years depending on the backlog. Thus, each pack's "Available for Research" year includes the pack's rank (in parentheses) among packs unlocked in the same room in the same year. The pack just before it in the chain is listed as its "Year Prerequisite." Note that a pack's prerequisite may not be in the same category as the pack you're considering.

### Research Chains

Unlock Year	Mainstream	Year Available	Cult	Year Available	Stars & Studio	Year Available	Technology	Year Available
1923	Basic War	N/A (No Laboratory)	—	—	—	—	—	—
1925	Basic Wild West	N/A (No Laboratory)	—	—	Basic Facilities	N/A (No Laboratory)	—	—
1928	—	—	—	—	Laboratory Facility	N/A (Contains the Laboratory)	—	—
1930	—	—	—	—	—	—	Starter Tech	1928 (1)
1931	Intermediate Wild West	1928 (1)	—	—	—	—	—	—
1933	—	—	Basic Horror	1929 (1)	—	—	—	—
1934	—	—	—	—	1930s Costumes	1928 (2)	—	—
1935	Basic Household	1928 (2)	—	—	—	—	—	—
1936	—	—	—	—	Functional Facilities	1928 (3)	—	—
1937	—	—	Basic Sci-Fi	1929 (2)	—	—	Basic Tech	1929 (1)



Unlock Year	Mainstream	Year Available	Cult	Year Available	Stars & Studio	Year Available	Technology	Year Available
1939	Intermediate War	1928 (3)	—	—	—	—	—	—
1940	—	—	—	—	Intermediate Facilities	1928 (4)	—	—
1942	Intermediate Household	1928 (4)	Intermediate Horror	1929 (3)	—	—	—	—
1944	—	—	—	—	1940s Costumes	1928 (5)	—	—
1945	—	—	—	—	—	—	Functional Tech	1929 (2)
1947	Basic Action	1928 (5)	—	—	—	—	—	—
1948	—	—	Classic Horror	1929 (4)	—	—	—	—
1950	Advanced Wild West	1928 (6)	—	—	Quality Facilities	1942 (1)	Intermediate Tech	1929 (3)
1953	Classic Household	1928 (7)	—	—	1950s Costumes	1942 (2)	—	—
1955	—	—	Advanced Horror	1946 (1)	—	—	—	—
1956	—	—	—	—	1960s Costumes	1946 (1)	—	—
1957	Advanced Household	1950 (1)	—	—	—	—	—	—
1961	Intermediate Action	1950 (2)	—	—	—	—	—	—
1962	—	—	—	—	—	—	Quality Tech	1929 (5)
1963	—	—	Intermediate Sci-Fi	1950 (1)	—	—	—	—
1965	Advanced Action	1950 (3)	—	—	—	—	—	—
1969	Ultimate Action	1962 (1)	—	—	—	—	High Quality Tech	1955 (1)
1970	—	—	—	—	Advanced Facilities	1955 (1)	—	—
1974	—	—	—	—	1970s Costumes	1964 (1)	—	—
1975	Ultimate Household	1962 (2)	—	—	—	—	—	—
1979	—	—	—	—	—	—	Advanced Tech	1955 (2)
1980	—	—	—	—	Ultimate Facilities	1964 (2)	—	—
1981	—	—	Advanced Sci-Fi	1977 (1)	—	—	—	—
1984	—	—	—	—	1980s Costumes	1964 (3)	—	—
1985	—	—	—	—	—	—	Super Tech	1955 (3)
1990	Ultimate War	1984 (1)	—	—	—	—	—	—
1991	—	—	—	—	—	—	Ultimate Tech	1955 (4)
1992	—	—	—	—	Early 1990s Costumes	1986 (1)	—	—
1993	—	—	Ultimate Horror	1977 (2)	—	—	—	—
1996	—	—	Ultimate Sci-Fi	1977 (3)	—	—	—	—
1999	—	—	—	—	Late 1990s Costumes	1986 (2)	—	—

## ACTION PACKS

### Basic Action

- Available for Research: 1928 (5)
- Year Prerequisite: Intermediate Household
- Laboratory Room: Mainstream Packs
- Unlocked: 1947

### Sets

Traveling Vehicle: Automobile  
 Urban: Shabby Hotel Room  
 Urban: Subway Carriage

### Costumes

Bum Costume  
 Classic English Policeman's Uniform  
 Waiter Costume  
 Waitress Costume

### Props & Ornaments

1940s Police Car  
 1940s Taxicab  
 1948 Chrysler Town and Country  
 Cardboard Folder  
 Chinese Pistol  
 Dumbbell  
 Early Wall Mounted Payphone  
 Filing Cabinet  
 Fire

## TECHNOLOGY AND RESEARCH PACKS



Mailbox  
Molotov Cocktail  
Standard 1940s Car  
Sten Gun  
Stop Protest Banner  
Tommy Gun  
Wad of Dollar Bills

## Backgrounds

Bar Exterior—Day  
High-Rise Cityscape—Day  
Hotel Exterior—Day  
Subway Station

## Intermediate Action

- Available for Research: 1950 (2)
- Year Prerequisite: Advanced Household
- Laboratory Room: Mainstream Packs
- Unlocked: 1961

## Sets

Urban: Alleyway  
Urban: Bar  
Urban: Subway Station

## Costumes

50s Biker  
50s High School Costume  
50s High School Jock Costume  
50s Outfit 1  
50s Outfit 2  
50s Urban 1  
Barmaid Costume  
Classic Police Uniform  
Fancy Bartender Costume  
Ninja Costume

## Props & Ornaments

1950s Police Car  
1950s Taxicab  
1957 Chrysler 300C  
AK47  
Colt Pistol  
Early Computer

Old Fashioned Photographic Camera with Flash  
Standard 1950s Car  
Thompson Machine Gun

## Backgrounds

Alleyway—Day  
Bar Exterior—Night  
City Street Corner—Day

## Advanced Action

- Available for Research: 1950 (3)
- Year Prerequisite: Intermediate Action
- Laboratory Room: Mainstream Packs
- Unlocked: 1965

## Sets

Urban: Plush Hotel Bedroom  
Urban: Rooftop

## Props & Ornaments

1960 Chrysler 300F  
1960s Police Car  
1960s Sports Car  
1960s Taxicab  
Briefcase Full of Bullion  
Briefcase Full of Money  
Old Fashioned Wall Mounted Payphone  
Solid Phone Booth  
Standard 1960s Car  
Uzi

## Backgrounds

High-Rise Cityscape—Night  
Hotel Exterior—Night  
Majestic Cityscape—Day

## Ultimate Action

- Available for Research: 1962 (1)
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1969

## Sets

Suburban: Modern Jail  
Urban: City Street  
Urban: Modern Bank

## Costumes

60s Catsuit  
70s Disco 1  
70s Outfit 1  
Chinese Soldier Uniform 1  
Hostess Costume  
North Vietnamese Officer Uniform  
North Vietnamese Soldier Uniform  
Police Assault Uniform  
Police Officer Uniform 1  
Police Officer Uniform 2  
Policewoman Uniform  
Russian Camouflage Uniform  
Russian Soldier Uniform 1  
Russian Soldier Uniform 2  
Topless Host Costume  
Tracksuit  
Vietcong Costume  
Vietcong Uniform  
Vietnam US G.I. Uniform  
Vietnam US Private Uniform  
Vietnam US Soldier Uniform

## Props & Ornaments

1970s Black Limo  
1970s Pink Limo  
1970s Police Car  
1970s Taxicab  
1970s White Limo  
1976 Chrysler Cordoba  
Briefcase Full of White Packages  
Camera  
Golden Skull  
Modern Wall Mounted Payphone  
Silenced Uzi  
Standard 1970s Car  
Standard 1980s Car

## Backgrounds

Alleyway—Night  
City Street Corner—Night  
Majestic Cityscape—Night

## Technologies

Pyrotechnics

## 1930s Costumes

- ## Costumes

## 1940s Costumes

- ## Costumes

## 1950s Costumes

- ## Costumes

50s Swimming Trunks 1  
50s Swimming Trunks 2  
50s Underwear  
50s Urban 2  
Ape Costume  
Cheerleader Costume  
Classic PT Costume  
Pregnant Dress Costume  
School Uniform  
Wrap-around Towel

## 1960s Costumes

- Available for Research: 1946 (1)
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1956

## Costumes

- 60s Dress
- 60s Mod Suit
- 60s Orient
- 60s Outfit 1
- 60s Outfit 2
- 60s Schoolgirl
- 60s Underwear
- Swinging 60s Suit

## 1970s Costumes

- Available for Research: 1964 (1)
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1974

## Costumes

- 70s Disco 2
- 70s Disco 4
- 70s Dress 1
- 70s Dress 2
- 70s Evening Dress
- 70s Funky Suit
- 70s Outfit 2
- 70s Outfit 3
- 70s Raincoat
- 70s Underwear
- Clown Costume

## 1980s Costumes

- Available for Research: 1964 (3)
- Year Prerequisite: Ultimate Facilities
- Laboratory Room: Stars & Studio
- Unlocked: 1984

## Costumes

- 80s Dress
- 80s Outfit 1
- 80s Outfit 2
- 80s Rockabilly
- 80s Suit
- 80s Suit 1
- 80s Suit 2
- 80s Underwear
- 80s Urban
- 80s Urban 1
- 80s Urban 2
- Bunny Costume
- Dietician Costume
- Tuxedo

## Early 1990s Costumes

- Available for Research: 1986 (1)
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1992

## Costumes

- 90s Beach Outfit 1
- 90s Beach Outfit 2
- 90s Bikini
- 90s Dress
- 90s Grunge
- 90s Grunge Dress
- 90s Outfit 2
- 90s Outfit 3
- 90s Sports Fan
- 90s Suit
- 90s Swimming Trunks
- 90s Underwear 1
- 90s Underwear 2
- 90s Urban 1
- 90s Urban 2
- 90s Urban 3
- 90s Vamp
- Designer Underwear



## Props & Ornaments

- 1990s Red Sports Car
- Motorola i1000
- Motorola i830

## Late 1990s Costumes

- Available for Research: 1986 (2)
- Year Prerequisite: Early 1990's Costumes
- Laboratory Room: Stars & Studio
- Unlocked: 1999

## Costumes

- 90s Evening Dress 1
- 90s Evening Dress 2
- 90s Nightie
- 90s Outfit 1
- 90s Outfit 4
- 90s Skirt
- 90s Suit 1
- 90s Suit 2
- 90s Urban 4

## Props & Ornaments

- 2000 Chrysler 300
- 2000 Chrysler Crossfire SRT6 Roadster
- 2000 Chrysler ME 4-12
- 2005 Chrysler PT Cruiser
- 2010 Sports Car
- Chrysler Firepower
- Motorola i860
- Motorola i870
- Motorola i930
- Standard Year 2000 Car
- Year 2000 Detective's Car
- Year 2000 Police Car
- Year 2000 Taxicab

## FACILITIES PACKS

### Basic Facilities

- Available for Research: N/A
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1925

## Facilities

- Bar

## Props & Ornaments

- Cacti
- Circular Fountain
- Elegant Angled Flowerbed
- Flag
- Gallon Drum
- Large Square Plant Pot
- Lionhead Fountain
- Pallet
- Spiky Shrub
- Sun Lounger
- Table
- Tall Palm Tree
- Terra Cotta Plant Pot
- Tiny Plant Pot

## Laboratory Facility

- Available for Research: N/A
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1928

## Facilities

- Laboratory
- Rehab
- Rickety Trailer

## Props & Ornaments

- 1934 Chrysler Airflow
- Bushy Shrub
- Hedge with Stone
- Long-Stemmed Cactus
- Pine Shrub
- Science Vial
- Test-tube
- Test-tube Holder

## Functional Facilities

- Available for Research: 1928 (3)
- Year Prerequisite: 1930s Costumes
- Laboratory Room: Stars & Studio
- Unlocked: 1936

## Facilities

- Cheap Trailer
- Restroom: Large

## Props & Ornaments

- Hedge Sculpture
- Huge Street Palm Tree
- Large Parasol
- Normal Palm Tree
- Short-Stemmed Cactus
- Small Circular Tree
- Small Pine Tree
- Square Flowerbox
- Square Street Plant
- Statue Stand
- Tall Double Streetlamp

## Intermediate Facilities

- Available for Research: 1928 (4)
- Year Prerequisite: Functional Facilities
- Laboratory Room: Stars & Studio
- Unlocked: 1940

## Facilities

- Restaurant

## Props & Ornaments

- Billboard
- Colorful Circular Flowerbed
- Dustbin
- Hotdog Cart
- Long Flowerbox
- Parking Meter
- Payphone
- Sarcophagus
- Short Streetlamp
- Sleek Fountain
- Small Palm Tree
- Stone Pillars

## Quality Facilities

- Available for Research: 1942 (1)
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1950



## Facilities

Comfortable Trailer  
Cosmetic Surgery  
Nip & Tuck room of the Cosmetic Surgery facility  
Restroom: VIP

## Props & Ornaments

Circular Plant  
Floppy Plant  
Free Weights  
Hedge Sculpture  
Large Pine Tree  
Large Street Palm Tree  
Mangrove Trunk  
Oval Street Plant  
Pink Blossom Tree  
Potted Plant  
Rectangular Statue  
Silverbark Tree  
Small Palm Tree  
Small Square Tree  
Stumpy Streetlamp  
Tall Streetlamp  
Water Tower

## Costumes

Post-implant Bandages  
Post-liposuction Bandages

## Advanced Facilities

- Available for Research: 1955 (1)
- Year Prerequisite: None
- Laboratory Room: Stars & Studio
- Unlocked: 1970

## Facilities

Implants room of the Cosmetic Surgery facility  
Plush Trailer

## Props & Ornaments

Air-Conditioning Unit  
Bay Tree  
Bench Press  
Cheese Plant  
Drinks Machine  
Elegant Kidney-Shaped Flowerbed

Modern Art Statue  
Ornate Fountain  
Pinball Table  
Plastic Chair  
Pretty Kidney-Shaped Flowerbed  
Rubber Plant  
Swing Bin  
Thin Leafy Tree  
Yucca Plant

## Ultimate Facilities

- Available for Research: 1964 (2)
- Year Prerequisite: 1970s Costumes
- Laboratory Room: Stars & Studio
- Unlocked: 1980

## Facilities

Liposuction room of the Cosmetic Surgery facility

## Props & Ornaments

Basketball  
Modern Statue  
Motorola 1980  
Motorola 1981  
Motorola StarTAC®  
Step Up

## SCI-FI PACKS

### Basic Sci-Fi

- Available for Research: 1929 (2)
- Year Prerequisite: Basic Horror
- Laboratory Room: Cult Packs
- Unlocked: 1937

### Sets

Sci-Fi: Corridor 1

### Costumes

Sci-Fi Dancer Costume  
Space Breastplated Uniform  
Space Hotpants  
Space Sultan Costume  
Squarehead Robot Costume

## Props & Ornaments

Explosives and Timer  
Switch

## Backgrounds

Asteroid Belt Near Planet  
Foreboding Spaceship  
Nebula  
Underground Tunnel

## Intermediate Sci-Fi

- Available for Research: 1950 (1)
- Year Prerequisite: None
- Laboratory Room: Cult Packs
- Unlocked: 1963

## Sets

Sci-Fi: Alien World  
Sci-Fi: Corridor 2  
Sci-Fi: Starship Bridge 2

## Costumes

Bug-Eyed Alien Costume  
Classic Robot Costume  
Grey Alien Costume  
Robot Costume  
Sci-Fi Desert Costume  
Sci-Fi Street Outfit  
Space Chick Long  
Space Chick Short  
Space Gigolo Costume  
Space Officer Uniform  
Space Robes  
Webbed Alien  
Webbed Alien Costume

## Props & Ornaments

Bulbous Alien Shrub  
Futuristic Pistol  
Futuristic Rifle  
Jagged Alien Rock  
Jagged Alien Shrub  
Sci-Fi Blaster  
Sci-Fi Laser Handgun  
Spiral Alien Rock  
Veiny Alien Tree



## Backgrounds

Alien Landscape—Day  
Asteroid Belt Far from Planet  
Blue Planet  
Futuristic Cityscape—Day  
Small Spaceship In Orbit  
Spacecraft Landing Bay

## Technologies

Latex

## Advanced Sci-Fi

- Available for Research: 1977 (1)
- Year Prerequisite: None
- Laboratory Room: Cult Packs
- Unlocked: 1981

## Sets

Sci-Fi: Corridor 3

## Costumes

Lizard Alien Costume  
Papa Noir  
Space Armor 1  
Space Outfit 1  
Space Rogue Costume  
Space Soldier Uniform  
Spacesuit 2  
Spiked Alien Costume  
Tempest Saracens

## Props & Ornaments

Advanced Sci-Fi Rifle  
Drooping Alien Tree  
Gnarled Alien Tree  
Sci-Fi Laser Pistol  
Sci-Fi Pulse Rifle  
Spinning UFO Suspended from a Crane  
Stumpy Alien Rock  
Two Legged Alien Rock

## Backgrounds

Alien Landscape—Night  
Futuristic Cityscape—Night  
Giant Spaceship in Orbit

## Ultimate Sci-Fi

- Available for Research: 1977 (3)
- Year Prerequisite: Ultimate Horror
- Laboratory Room: Cult Packs
- Unlocked: 1996

## Costumes

Angel Costume  
Autorobot Costume  
Hungry Alien  
Hungry Grey Alien Costume  
Sci-Fi Trenchcoat  
Shovelhead Alien Costume

## Technologies

CGI Technology

## HORROR PACKS

### Basic Horror

- Available for Research: 1929 (1)
- Year Prerequisite: None
- Laboratory Room: Cult Packs
- Unlocked: 1933

## Sets

Suburban: Bathroom

## Costumes

17th Century Vampire Costume  
Untransformed Werewolf Costume

## Props & Ornaments

Bottle of Poison  
Coffin

## Backgrounds

Cloudy Sky

## Intermediate Horror

- Available for Research: 1929 (3)
- Year Prerequisite: Basic Sci-Fi
- Laboratory Room: Cult Packs
- Unlocked: 1942

## Sets

Rural: Shack Exterior

## Props & Ornaments

Treasure Chest  
Skull

## Backgrounds

Jungle—Day  
Jungle—Night  
Stormy Sky—Day  
Stormy Sky—Night

## Technologies

Smoke Technology

## Classic Horror

- Available for Research: 1929 (4)
- Year Prerequisite: Intermediate Horror
- Laboratory Room: Cult Packs
- Unlocked: 1948

## Sets

Rural: Shack Interior

## Costumes

Classic Werewolf Costume  
Count Vampire Costume  
Mummy Costume  
Priest Costume  
Reanimated Corpse Costume  
Vampire Dress

## Props & Ornaments

Cross-Shaped Gravestone  
Crystal Ball  
Flashlight  
Large Spade  
Tombstone

## Backgrounds

Cemetery—Day  
Forest—Scary



## Advanced Horror

- Available for Research: 1946 (1)
- Year Prerequisite: None
- Laboratory Room: Cult Packs
- Unlocked: 1955

## Sets

Rural: Graveyard

## Costumes

Boiler Suit  
Bride Dress  
Marsh Creature Costume

## Props & Ornaments

Black & Brown Dog

## Backgrounds

Cemetery—Night

## Technologies

Rain Technology

## Ultimate Horror

- Available for Research: 1977 (2)
- Year Prerequisite: Advanced Sci-Fi
- Laboratory Room: Cult Packs
- Unlocked: 1993

## Costumes

50s Ghost Costume  
Medieval Ghost Costume  
Skeleton Costume  
WWI Ghost Costume  
Zombie Costume  
Zombie Costume 2

## Technologies

CGI Technology

# HOUSEHOLD PACKS

## Basic Household

- Available for Research: 1928 (2)

- Year Prerequisite: Intermediate Wild West
- Laboratory Room: Mainstream Packs
- Unlocked: 1935

## Sets

Suburban: Living Room 1

## Props & Ornaments

1930s Armchair  
1930s Couch  
1930s Fridge  
1930s Radio  
1930s Studio Fan  
1930s Washing Machine  
Chair  
Coffee Cup  
Coffee Cup Saucer  
Early Television  
Green Bottle  
Hammer  
Large Trash Can  
Metal Bucket  
Novel  
Old Transformer  
Stack of Books  
Switchbox  
White Touchtone Phone  
Wooden Chair

## Backgrounds

Desert Road—Undulating  
Residential Street

## Intermediate Household

- Available for Research: 1928 (4)
- Year Prerequisite: Intermediate War
- Laboratory Room: Mainstream Packs
- Unlocked: 1942

## Sets

Urban: Office

## Props & Ornaments

Baseball Bat  
Full Trash Bag  
Ice Hockey Stick

Letter

Plastic and Metal Chair  
Plate  
Plate of Food  
Small Suitcase  
Three Full Trash Bags  
White Trash Bag  
Wicker Bin  
Wine Glass

## Classic Household

- Available for Research: 1928 (7)
- Year Prerequisite: Advanced Wild West
- Laboratory Room: Mainstream Packs
- Unlocked: 1953

## Sets

Rural: Field  
Suburban: School Corridor

## Props & Ornaments

Barstool  
Black Dial Phone  
Blackboard  
Makeup Box  
Metal Stepladder  
Paper Napkin Dispenser  
Stack of Chairs

## Backgrounds

School Exterior

## Technologies

Rain Technology

## Advanced Household

- Available for Research: 1950 (1)
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1957

## Sets

Tropical: Beach  
Suburban: Living Room 2



## Props & Ornaments

Bottle of Champagne  
Desk Lamp  
Framed Photograph  
Handbag  
Mirror  
Mug  
Pepper Shaker  
Piano Stool  
Salt Shaker  
Stack of Newspapers  
Travel Book

## Backgrounds

Beach Lush—Day  
Beach Lush—Night

## Ultimate Household

- Available for Research: 1962 (2)
- Year Prerequisite: Ultimate Action
- Laboratory Room: Mainstream Packs
- Unlocked: 1975

## Sets

Suburban: Street  
Urban: City Block Corridor

## Props & Ornaments

1970s Tuner  
Analog Clock  
Analog Television  
Coffee Maker  
Desk Microphone  
Digital Television  
Globe Statue  
Green Dial Phone  
Modern Radio  
Office Swivel Chair  
Personal Computer  
Photograph  
Pocket Calculator  
Six Pack  
Tall Sleek Lamp  
Wall Mounted Ambient Light  
Water Cooler

## Backgrounds

City Street  
Desert Road—Flat

## TECHNOLOGY PACKS

### Starter Tech

- Available for Research: 1928 (1)
- Year Prerequisite: None
- Laboratory Room: Movie-making
- Unlocked: 1930

### Facilities

Post Production  
Script Office: Intermediate

### Technologies

2-Color Film  
Synchronized Sound

### Basic Tech

- Available for Research: 1929 (1)
- Year Prerequisite: None
- Laboratory Room: Movie-making
- Unlocked: 1937

### Technologies

16mm Film  
Mobile Camera Tripod  
Motorized Camera  
Smoke Technology

### Functional Tech

- Available for Research: 1929 (2)
- Year Prerequisite: Basic Tech
- Laboratory Room: Movie-making
- Unlocked: 1945

### Technologies

Dolly Camera Platform  
Dolly Camera Stand  
Dolly Rig  
Hand-Colored Film  
Realistic Makeup

## Intermediate Tech

- Available for Research: 1929 (3)
- Year Prerequisite: Functional Tech
- Laboratory Room: Movie-making
- Unlocked: 1950

### Technologies

Crane  
Crane Rig  
Rain Technology

### Quality Tech

- Available for Research: 1929 (5)
- Year Prerequisite: Intermediate Tech
- Laboratory Room: Movie-making
- Unlocked: 1962

## Props & Ornaments

Reflex Camera  
Modern Megaphone

### Technologies

35mm Film  
Color Film  
Reflex Camera

## High Quality Tech

- Available for Research: 1955 (1)
- Year Prerequisite: None
- Laboratory Room: Movie-making
- Unlocked: 1969

### Technologies

Latex Technology  
Stereo Boom Microphone & Stand  
Stereo Sound

## Advanced Tech

- Available for Research: 1955 (2)
- Year Prerequisite: High Quality Tech
- Laboratory Room: Movie-making
- Unlocked: 1979



## Technologies

Camera Monitor  
Camera Monitor  
Director's Monitor  
Monitor Camera  
Pyrotechnics  
Static Camera Tripod

## Super Tech

- Available for Research: 1955 (3)
- Year Prerequisite: 1985
- Laboratory Room: Movie-making
- Unlocked: 1985

## Technologies

70mm Film  
Digital Boom Microphone  
Digital Sound

## Ultimate Tech

- Available for Research: 1955 (4)
- Year Prerequisite: Super Tech
- Laboratory Room: Movie-making
- Unlocked: 1991

## Technologies

CGI Technology  
Digital Camera

## WAR PACKS

### Basic War

- Available for Research: N/A
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1923

### Sets

War: Battlefield

## Costumes

Hospital Patient Costume  
Patient Dressing Gown 1  
WWI British Officer Uniform  
WWI British Soldier Uniform  
WWI German Officer Uniform  
WWI German Soldier Uniform

## Props & Ornaments

Anti-tank Barricade  
Crate  
Early Computer  
Lewis Machine Gun  
M1 Rifle  
Mauser Rifle  
Medic's Bag  
White Flag  
World War II Rifle

## Backgrounds

US Military Installation—Day  
Wasteland—Day  
WWI Camp—Day  
WWII Camp—Day

## Intermediate War

- Available for Research: 1928 (3)
- Year Prerequisite: Basic Household
- Laboratory Room: Mainstream Packs
- Unlocked: 1939

### Sets

War: Bombed Street

## Costumes

Bathrobe  
Patient Dressing Gown 2  
WWII British Lance Corporal Uniform  
WWII British Officer Uniform  
WWII British Sergeant Uniform  
WWII German Officer Uniform  
WWII German Officer Uniform  
WWII German Soldier Uniform  
WWII German Soldier Uniform 1  
WWII German Soldier Uniform 2  
WWII Russian Officer Uniform

WWII Russian Soldier Uniform

WWII Russian Soldier Uniform 1  
WWII Russian Soldier Uniform 2  
WWII Siberian Soldier Uniform  
WWII US Officer Uniform  
WWII US Private Uniform  
WWII US Soldier Uniform

## Props & Ornaments

1940s ORV  
British World War II Machine Gun  
Dynamite Stick  
Hunting Knife  
Luger Pistol  
Machete  
MP40 Machine Gun  
Real Bayonet  
Stick Grenade

## Backgrounds

Burning City  
POW Camp—Night  
US Military Installation—Night  
Wartorn City  
Wasteland—Night  
WWI Camp—Night  
WWII Camp—Night

## Ultimate War

- Available for Research: 1984 (1)
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1990

## Costumes

Chinese Soldier Uniform 2  
Chinese Soldier Uniform 2  
Chinese Soldier Uniform 3  
Chinese Soldier Uniform 3  
US Private Desert Uniform 1  
US Private Desert Uniform 2  
US Soldier Uniform 1  
US Soldier Uniform 2



## WILD WEST PACKS

### **Basic Wild West**

- Available for Research: N/A
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1925

### **Sets**

Wild West: Bank

### **Costumes**

Cavalry Costume 2  
Cavalry Uniform  
Wild West Sheriff Costume

### **Props & Ornaments**

Breakable Bottle  
Coil of Rope  
Cow Skull  
Magnum Pistol  
Playing Card  
Six Shooter  
Wad of Cash  
White Saddled Horse 1  
Wooden Bucket

### **Backgrounds**

Wild West Street—Night

### **Intermediate Wild West**

- Available for Research: 1928 (1)
- Year Prerequisite: None
- Laboratory Room: Mainstream Packs
- Unlocked: 1931

### **Sets**

Wild West: Jail

### **Costumes**

Cavalry Costume 1  
Wild West Long Johns  
Wild West Native American Costume 2

### **Props & Ornaments**

Bat  
Dark Brown Saddled Horse 1  
History Book  
Moneybag  
Police Baton  
Wooden Old Fashioned Wall Clock

### **Backgrounds**

Arid Valley—Sunset

### **Advanced Wild West**

- Available for Research: 1928 (6)
- Year Prerequisite: Basic Action
- Laboratory Room: Mainstream Packs
- Unlocked: 1950

### **Sets**

Wild West: Street

### **Costumes**

Cowboy Costume  
Cowboy Costume 4  
Cowboy Costume 6  
Wild West Brothel Dress 2  
Wild West Card Dealer Costume  
Wild West Native American Costume 1

### **Props & Ornaments**

Black Saddled Horse 1  
Brown & White Saddled Horse 1  
Crude Bench 1  
Dainty Parasol  
Dresser  
Grandfather Clock  
Lamp  
Stagecoach



# PART 2

## REAL-WORLD FILMMAKING WITH THE MOVIES

If you've spent considerable time in the simulation game, you've probably made some movies. Make that *a boatload* of movies. Take a look at these films, however, and you'll notice that many are not exactly something you'd see in a respectable film festival. Some are amusing and even unintentionally funny, but the truth is, they're not really made for human consumption. Simulation-made movies are generated to achieve a certain Script Quality score without much regard to what's happening in the film itself.

If any of your simulation-made films is more than this, it was either a predesigned film or you've managed, in essence, to employ the proverbial infinite number of monkeys to pen the works of Shakespeare. Of course, they may eventually compose the Bard's sonnets, but not before producing reams of gibberish and script treatments about grub-hunting with sticks.

The reason for this is simple; consider your audience. In simulation games, the "audience" is essentially a mathematical template into which your films must fit. Yes, it's a demanding and exacting audience, but it lacks a bit of, shall we say, urbanity and wit. Simply, your studio's simulation-made movies aren't meant for real people.

Or are they? Well, no, but they *can be*. Whether you know it or not, your studio is an extremely powerful tool for creating interesting short films for consumption by real people with real senses of humor, real feelings of empathy, and real and complex ideas about what is "entertaining."

This part is dedicated to using *The Movies* to make films for this audience and to use these tools to make less-expensive, top-quality films for use in the simulation.



## ADVANCED MOVIE-MAKER AND POST PRODUCTION

The two tools for making your own movies are Advanced Movie-Maker and the Post Production facility. With these two precision instruments in hand and your creative juices flowing, the possibilities are yours for the imagining.

This chapter explains the workings of each tool to familiarize you with the powers at your fingertips. Creating the characters, stories, and situations that'll transport your family, friends, and the world audience? That's up to you.

### A NOTE ON CUSTOM SIMULATION MOVIE-MAKING

Advanced Movie-Maker is essential for making real-world movies, but it can also be skillfully wielded in the simulation to make scripts that rate highly but don't cost as much as simulation-generated scripts. Use the script-rating factors laid out in the chapter "Movie Quality and Success" and script a film in Advanced Movie-Maker that scores as high as possible in the fewest possible scenes. Such a movie will cost less and take less time to shoot than a film of the same script rating produced by your studio's screenwriting staff.

If nothing else, any time spent in Advanced Movie-Maker will improve your real-world films since it'll make you familiar with more scenes, allowing you to imagine your movies more broadly.

### MOVIE-MAKING REQUIREMENTS

You need three things to make your own movies: a functioning studio with a stable of actors, directors, and extras, plus several sets and other assets; one Custom Scriptwriting Office facility; and one Post Production facility.

#### Functioning Studio

To gain all the tools, you'll need a working studio that can turn out finished productions. If you're playing the simulation game, this means developing your studio until both the Custom Scriptwriting Office and Post Production facility are unlocked.

For those who want to get in the director's chair immediately, there's another way: Sandbox mode. A Sandbox mode game is initiated under the Game menu and allows you to focus less on the game's studio simulation and more on movie-making.



A functioning studio is essential, even if you plan to focus on movie-making rather than the simulation.

#### NOTE

To make movies using the entire selection of sets, costumes, etc., you must have a saved simulation that's been played through to 2005 and have won the Platinum Lifetime Honor. Without this final distinction, you won't have all the game's available sets.

#### Stars and Extras

To shoot your custom scripts, have a stable of at least three Stars and a bullpen of half a dozen to a dozen extras.

Without these on-screen faces, you can't fill the roles in your movies and must do all your creating with a cast of color-coded wooden mannequins. If that's OK with you, then feel free to skip the Star search and go directly to movie-making.

You'll also need at least one director, but not until the casting phase.

#### Assets

All studio assets (facilities, sets, costumes, props, etc.) add to your creative toolbox, but only ones you've unlocked can be in your movies.

When you reach the year of an asset's scheduled unlock (or accelerate discovery with Laboratory research), it becomes available in the current game (whether Sandbox or simulation). In Sandbox games, if an asset has been unlocked in *any saved simulation game*, it's available in the Sandbox regardless of the date.

#### NOTE

The only exception is the Custom Scriptwriting Office, which is unlocked immediately in any Sandbox game even if not unlocked in any saved game.

#### Custom Scriptwriting Facility

The Custom Scriptwriting Office facility—which contains the crucial Advanced Movie-Maker tool—costs \$35,000 and is unlocked by winning the Wannabe Big Cheese Achievement Award (in simulation games) or instantly (in Sandbox games).

In this facility, you'll always find a blank script object; drop it onto Advanced Movie-Maker to begin the movie-making process.



The Custom Scriptwriting Office is home to the Advanced Movie-Maker (AMM) tool. Drag the blank script object into the AMM room to begin.

**TIP**

The star rating of your movies is limited by the quality of your studio's scriptwriting facilities. To make top-notch movies (in terms of in-game star ratings), your studio must have a First-Class Script Office. No amount of tinkering in Advanced Movie-Maker can overcome this handicap.

## Post Production Facility

Though it's not required, complete control over your movies can only be had with the construction of a Post Production facility (available in 1931 for \$39,000). Drop a shot movie onto the Post Production room to begin the process.

## Movie Quality

Having all these pieces in place will empower you to make movies, but how good these movies are depends on who's judging the movie and your own creativity.

Real-world quality is a completely human and subjective standard that's a function of the opinions of others and (some would argue) of your own creativity and hard work. For this kind of quality evaluation, show your movies to others by trading files with friends and family or uploading your movies to *The Movies Online*.

**NOTE**

Post Production can affect the real-world quality of your movies, making them more compelling and interesting to human audiences, but it has *no effect* on the in-game rating of your movies.

In-game quality, however, is a different matter. How your movies are rated in the game is the driving force behind your studio's wealth and rating. These evaluations are based on many different factors: some can be achieved within Advanced Movie-Maker, and some depend on your studio and Stars.

**NOTE**

For full information on the process of making a movie, see the chapter "The Movie-Making Process." Consult the chapter "Movie Quality and Success" for a complete rundown on all the factors that determine simulation movie quality, success, and a film's final rating.

## STAGE 1: SETTING UP

To begin, drag the blank script object (found in the Custom Scriptwriting Office) onto the Advanced Movie-Maker room.



Stage 1 is where your movie begins to take shape.

This introductory screen sets several important variables.

## Movie Title

Enter your own title or press the dice button for a randomly generated title. The title you get is based partially on the genre you've chosen, so set that before generating a random title.

## Genre

Films can be made in any of five genres: action, comedy, horror, romance, or sci-fi.

The genre you choose impacts several factors: randomly generated titles, the film's structure if "Detailed" structure is chosen (see the "Structure" section), the in-game production quality of the film based on each Star's experience and fit in that genre, and the success of the film based on the current demand for that genre.

Current level of audience interest in each genre can be viewed by right-clicking on any scriptwriting facility on your studio lot.

## Structure

A film's story structure can be as basic or as complex or as rigid or as loose as you want it to be. Functionally, your choice of story structure provides guidance in the film's assembly, indicating what should occur during that portion of the film. During a pursuit stage, for example, a hero will seek or chase another character, a goal, clues, etc. When choosing a scene, you can filter the available scenes by the part of the story in which the scene fits. Sort by "Pursuit" and you get all scenes geared to this kind of action.

**NOTE**

The manual that came with your game provides a nice overview of the various structures and how they apply to each genre.

You have three options of story structure:

**NOTE**

The actual story elements you'll see when assembling your film vary depending on the film's genre.

- Simple: The classic Hollywood story structure is boiled down to fewer categories.
- Detailed: This structure contains the full version of a classic Hollywood format.
- Freeform: No story structure categories appear in the movie timeline.

## Leading Roles

Each film can have up to three leading roles: the lead player and two supporting parts. You may check or uncheck as many of these as you like.



These roles are cast automatically when you start the scriptwriting process, but you can drag your Stars from their Star cards to whichever parts they best fit. Depending on which role a Star is assigned to, a color-coded mannequin icon will appear next to his or her Star card image: Lead (red), Supporting 1 (green), Supporting 2 (blue). Any scene calling for each kind of mannequin automatically features the actor assigned to that mannequin.

Character names are randomly generated based on gender and genre but can be overridden.



Assign your Stars to the movie's most important roles.

## Costumes

Your Stars' default costumes for this entire film are set in Stage 1.

When Stars are dragged into roles, they'll each wear a randomly assigned costume. If you leave them in these costumes, they'll appear throughout the film in the costume *designed for each scene*.

To change the default costume, drag the Star from his or her role to the makeover icon (the hanger) on the right side of the screen and select new duds.

This new default costume will override any costumes that have been assigned to the actor's role. If you put a tux on your leading man in Stage 1, he'll wear that tux in any scene in which the lead role appears.

If, however, you leave a part unfilled and later assign a Star—either by going back to Stage 1 or doing the casting in the Casting Office facility—the Star assigned to the role will appear in each scene wearing *the scene's* default costume.

Costume changes in individual scenes have no impact on a Star's costume in any previous or subsequent scene.

## STAGE 2: ASSEMBLING

A movie is assembled by choosing sets and scenes on the film timeline along the bottom of the screen, assigning and adjusting roles played by Stars and extras from the Star and extra cards on the left side of the screen, and directing the scene with director controls along the right side of the screen.

### NOTE

The story elements for your film's genre are broken down into color-coded blocks in the film timeline. To place a scene within a specific element, insert it into the appropriate category by clicking on the empty box. A new add-scene slot will be added if you wish to drop another scene into that part of the film.

## Choose Sets

For each slot on the film timeline you must first choose a set. You may select from any unlocked set even if you don't currently have it built on your lot.



The first step is picking a set.

### NOTE

If you design a scene on a set that your studio doesn't own, you won't be able to shoot the movie until the set is constructed.

Each set you own is rated for its novelty, and novelty contributes to your film's success and, in turn, its overall star rating. The novelty of a set depends on how often you've already used it in your studio's films (including the one you're currently writing). Every time a scene is shot on a set, its novelty decreases, lowering its contribution to the film's success.

Your choice of sets dictates which scenes you can select. Some scenes are available for multiple sets, some for all sets, and some for only one set.

## Choose Scenes

Once a set is chosen, you can select which scene you want to take place on it. Pointing to a scene displays several attributes:

- The number of roles in the scene (stick figure icon)
- The duration of the scene (clock icon)
- The number of direction sliders (slider icon)
- The presence of horses or dogs (horse or bone-and-bowl icon)
- The presence of a romantic moment (heart icon)
- Short description of the content

When you've found a scene to your liking, click on it to add it to your film.

The Scene Directory table contains every available scene in *The Movies*. It lists the Scene Quality score (average Scene Quality of the entire script affects the simulation Script Quality rating) and on which sets the scenes are available.

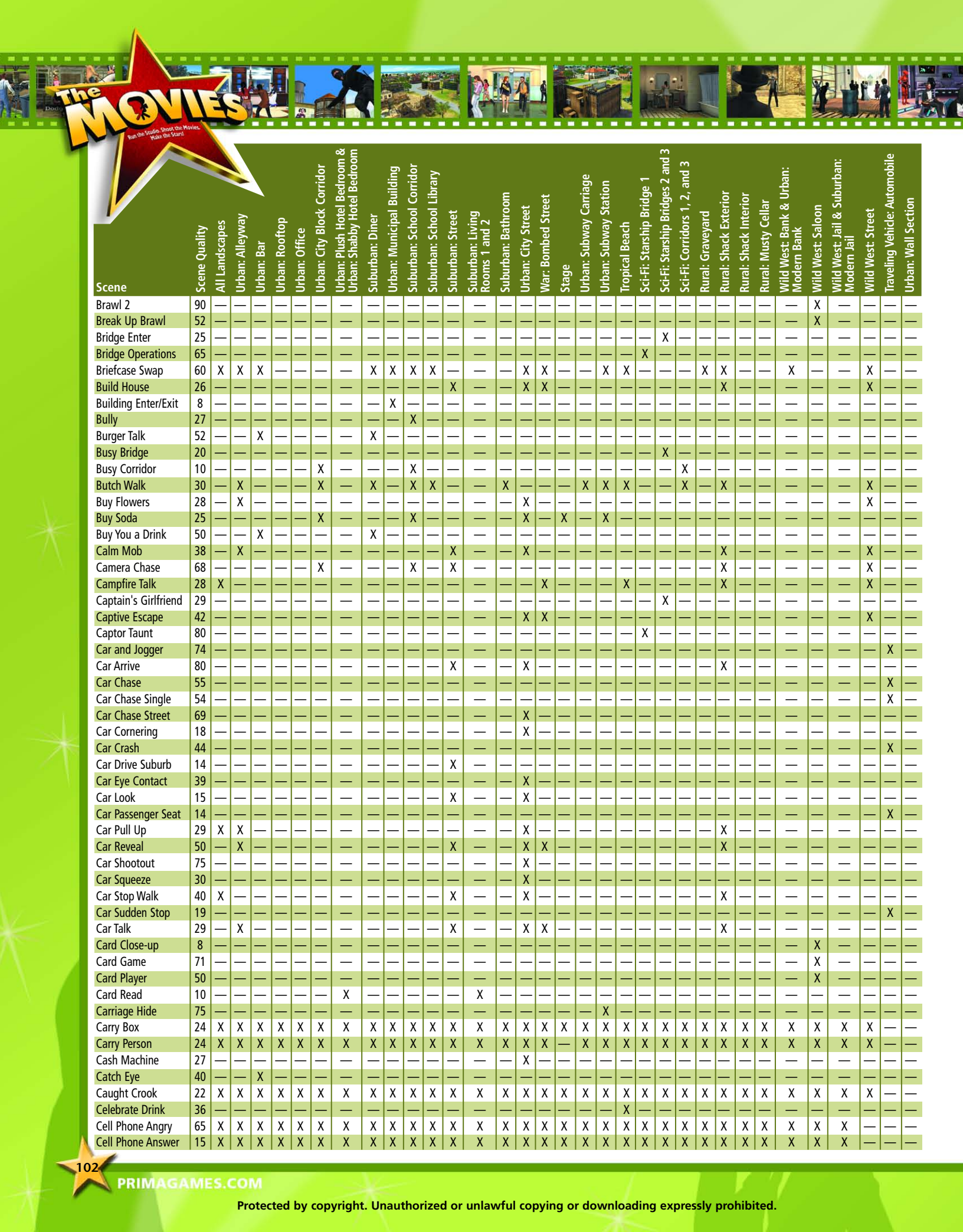
## Research Chains

### NOTE

In the table that follows, "All Landscapes" includes Sci-Fi: Alien World; War: Battlefield; Wild West: Desert; Rural: Field; and Rural: Forest.

## Research Chains

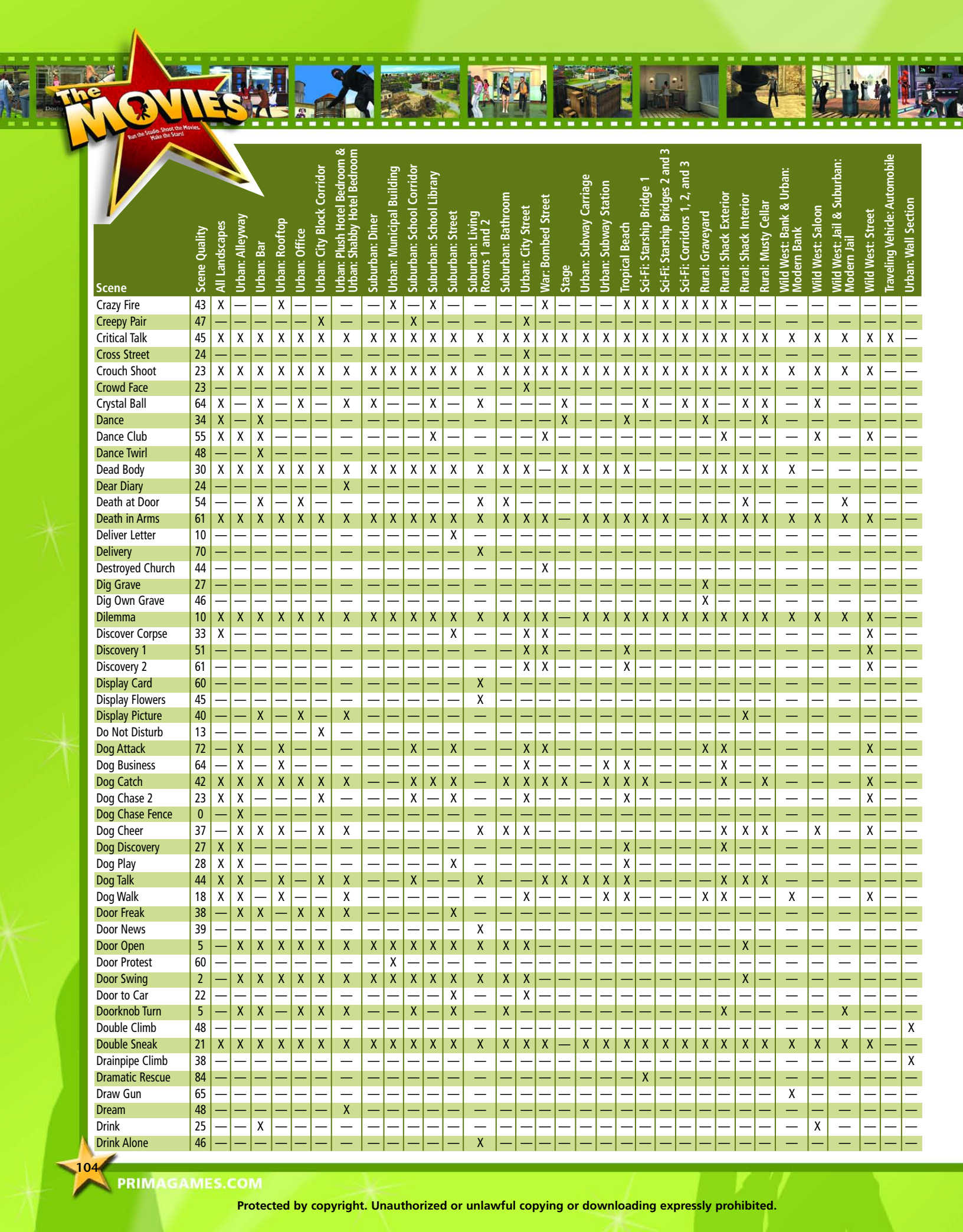
Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Admire Art	22	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Admire Baby	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Admire Car	48	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
After the Attack	39	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	
Aftermath	45	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Ain't Over Yet	90	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Alien Arrival	80	X	X	—	X	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Alien Captive	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Alien Chase	70	X	X	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	X	—	X	—	X	—	—	—	—	—	—	—	—	
Ambush from Above	90	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	
Apply Makeup	55	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Apply Perfume	30	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Approach Victim	30	X	X	X	X	X	X	X	X	X	—	—	—	X	—	—	—	—	—	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	
Arm in Arm	39	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Armed Ambush	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Armed Charge	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Arrested	38	—	X	X	—	X	X	X	—	—	—	X	—	—	—	X	X	—	—	—	X	—	—	X	—	—	—	—	X	—	—	—	X	—	—	
Arrested Walk	65	—	X	—	—	—	X	—	—	X	X	—	X	—	—	X	X	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	
Ask Bartender	45	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Ass Kick	75	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Assassin	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Awaken	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Axe Door	23	—	X	—	X	—	X	X	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	—	
Back Seat 1	70	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—
Back Seat 2	70	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Banana Slip	50	X	X	X	X	X	X	X	X	X	X	X	X	—	X	—	—	—	—	—	X	X	X	—	X	—	X	—	—	X	—	X	—	—	—	—
Bar Chat Up	22	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Bar-room Shootout	57	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Barstool Seated	18	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Barstool Sit Down	18	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Bartender Clean	18	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Bartender Pours	15	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Bath	32	—	—	—	—	X	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	X	—	—	—	
Bath Drown	85	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Bath Enter	21	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Bath Horror	24	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Bath Massage	40	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Bath Shock	24	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Battle Surrender	30	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Battle's End	55	X	X	—	—	—	—	—	—	—	X	X	X	—	—	X	X	—	—	—	X	X	—	—	—	—	X	—	—	—	—	—	—	X	—	—
Beach Relax	65	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Bed Surprise	48	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Bedroom Romance	75	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Beg for Mercy	21	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Body Discovery	47	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Bookshelf Talk	74	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Boss Report	60	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Bottle Throw	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Brandish Blade	48	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X								




Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Brawl 2	90	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—		
Break Up Brawl	52	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—		
Bridge Enter	25	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—		
Bridge Operations	65	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—		
Briefcase Swap	60	X	X	X	—	—	—	—	X	X	X	X	—	—	—	X	X	—	—	—	X	X	—	—	—	X	X	—	—	X	—	—	X	—	—	
Build House	26	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Building Enter/Exit	8	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Bully	27	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Burger Talk	52	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Busy Bridge	20	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Busy Corridor	10	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	
Butch Walk	30	—	X	—	—	—	X	—	X	—	X	X	—	—	X	—	—	—	—	X	X	X	—	—	X	—	X	—	—	—	—	—	—	X	—	—
Buy Flowers	28	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Buy Soda	25	—	—	—	—	—	X	—	—	—	X	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Buy You a Drink	50	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Calm Mob	38	—	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—
Camera Chase	68	—	—	—	—	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	
Campfire Talk	28	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	X	—	—	
Captain's Girlfriend	29	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Captive Escape	42	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Captor Taunt	80	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car and Jogger	74	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Car Arrive	80	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Car Chase	55	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Car Chase Single	54	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Car Chase Street	69	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Car Cornering	18	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Crash	44	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Car Drive Suburb	14	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Eye Contact	39	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Look	15	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Passenger Seat	14	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Car Pull Up	29	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Car Reveal	50	—	X	—	—	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	
Car Shootout	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Squeeze	30	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Car Stop Walk	40	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Car Sudden Stop	19	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Car Talk	29	—	X	—	—	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Card Close-up	8	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	
Card Game	71	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	
Card Player	50	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Card Read	10	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Carriage Hide	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Carry Box	24	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Carry Person	24	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Cash Machine	27	—	—																																	



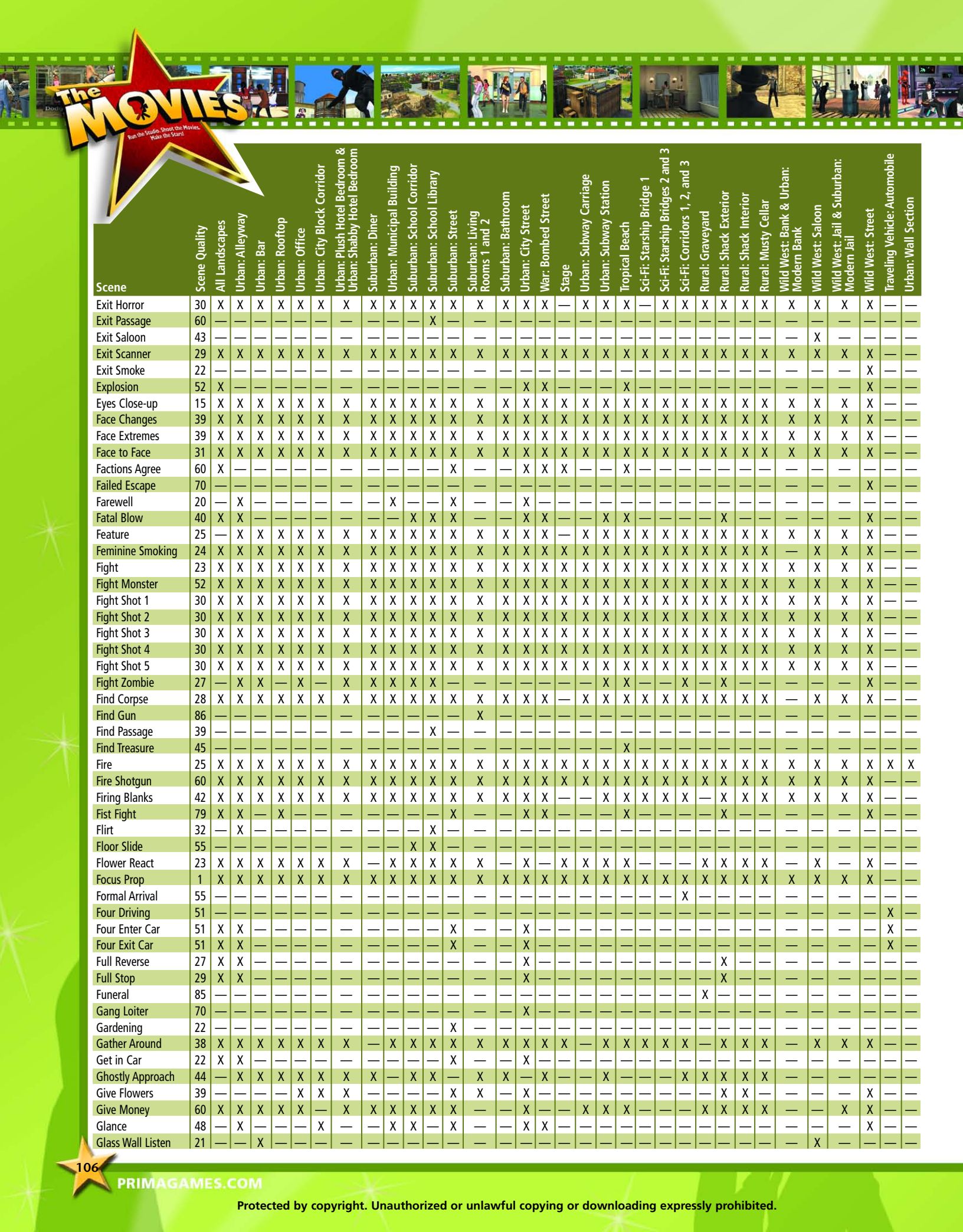
Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Cell Phone Hang Up	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cell Phone Neutral	65	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cell Phone Romantic	45	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cell Phone Scared	65	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cell Phone Talk	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cellar Door	37	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Chair Seated	5	—	—	X	—	X	—	X	—	—	X	X	—	X	X	—	—	—	—	X	—	—	—	X	—	—	X	X	X	X	X	X	X	X	X	
Chair Sit Down	10	—	—	X	—	X	—	X	—	—	X	—	—	X	X	—	—	—	—	X	—	—	X	—	—	X	X	X	X	X	X	X	X	X	X	
Chair Stand	10	—	—	X	—	X	—	X	—	—	X	—	—	X	X	—	—	—	—	X	—	—	—	X	—	—	X	X	—	X	X	X	—	—	—	
Change Outfit	25	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Chase and Shoot	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Chase Firefight	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	
Chase Steps	18	—	—	X	—	—	—	—	—	X	X	—	—	X	—	—	—	—	—	—	X	—	—	—	—	X	—	—	X	—	X	—	—	—	—	
Chase to Elevator	28	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Chat Up	44	—	X	—	—	—	—	X	X	X	X	X	—	X	X	X	—	—	—	—	X	—	X	X	X	—	X	X	X	X	X	—	—	—	—	
Chat Up Waitress	60	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	X	—	X	X	X	X	X	—	—	—	—	
Check Mail	10	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Cheers Bar	42	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Cheers Seated	42	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Chest Close-up	18	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Cigarette Death	40	—	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	—	X	X	X	X	X	X	X	—	X	X	X	X	—	
Circle Standoff	64	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Climb Off Barstool	18	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Close Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	X	X	X	—	
Cocktails	53	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Comedy Chase	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Comedy Fall	75	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Comedy Kiss	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	
Comedy Walk	10	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	—	—	—	X	X	X	X	—	—	X	X	—	—	—	X	X	—	X	—	—
Comfort Food	29	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Comic Breakout	24	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Comrade Chat	14	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Confrontation	28	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Corner Bloody	36	—	X	—	X	—	X	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	
Corner Peek	21	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Corner Punch	36	—	X	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Corridor Comedy	24	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Corridor Panic	62	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	
Corridor Shootout	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	
Couple Argument	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Couple Kiss	23	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Couple Leave	18	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Couple Skip	19	X	X	—	—	—	X	—	—	X	X	—	X	—	—	—	X	—	—	—	X	X	X	—	X	—	X	—	X	—	—	X	—	X	—	—
Couple Walk	21	X	X	—	X	—	X	—	—	—	X	—	X	—	—	—	X	—	—	X	X	X	—	—	X	—	X	—	—	—	—	X	—	X	—	—
Covering Fire	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Cowboy Stride	22	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	X	X	—	—	
Crane 1	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Crane 2	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Crane 3	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	
Crane 4	20	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Crane 5	20	X	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—																	




Scene	Scene Quality																																			
		All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Crazy Fire	43	X	—	—	X	—	—	—	—	X	—	X	—	—	—	—	X	—	—	—	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	
Creepy Pair	47	—	—	—	—	—	X	—	—	—	X	—	—	—	—	X	—	—	—	—	—	X	X	X	X	X	—	—	—	—	—	—	—	—	—	
Critical Talk	45	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Cross Street	24	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Crouch Shoot	23	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Crowd Face	23	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Crystal Ball	64	X	—	X	—	X	—	X	X	—	—	X	—	X	—	—	—	—	X	—	—	—	X	—	X	X	—	X	X	—	X	—	—	—	—	
Dance	34	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	X	X	—	X	X	—	—	—	—	—	—	
Dance Club	55	X	X	X	—	—	—	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Dance Twirl	48	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Dead Body	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	—	—	X	X	X	X	X	X	—	—	—	—	—	
Dear Diary	24	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Death at Door	54	—	—	X	—	X	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—	
Death in Arms	61	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	—	—
Deliver Letter	10	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Delivery	70	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Destroyed Church	44	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Dig Grave	27	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Dig Own Grave	46	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	
Dilemma	10	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Discover Corpse	33	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Discovery 1	51	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Discovery 2	61	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Display Card	60	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Display Flowers	45	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Display Picture	40	—	—	X	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Do Not Disturb	13	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Dog Attack	72	—	X	—	X	—	—	—	—	—	X	—	X	—	—	X	X	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	X	—	—
Dog Business	64	—	X	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—
Dog Catch	42	X	X	X	X	X	X	X	—	—	X	X	X	—	X	X	X	—	—	—	X	X	X	—	—	X	—	—	X	—	—	—	—	—	—	—
Dog Chase 2	23	X	X	—	—	—	X	—	—	—	X	—	X	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Dog Chase Fence	0	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Dog Cheer	37	—	X	X	X	—	X	X	—	—	—	—	—	X	X	X	—	—	—	—	—	—	—	—	—	—	X	X	X	—	X	—	—	X	—	—
Dog Discovery	27	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—
Dog Play	28	X	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Dog Talk	44	X	X	—	X	—	X	X	—	—	X	—	—	X	—	—	X	X	X	X	X	X	—	—	—	—	X	X	X	—	—	—	—	—	—	—
Dog Walk	18	X	X	—	X	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	X	X	—	—	—	X	X	—	—	—	X	—	—	X	—	—
Door Freak	38	—	X	X	—	X	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Door News	39	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Door Open	5	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Door Protest	60	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Door Swing	2	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—
Door to Car	22	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Doorknob Turn	5	—	X	X	—	X	X	X	—	—	X	—	X	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—
Double Climb	48	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Double Sneak	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Drainpipe Climb	38	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—				



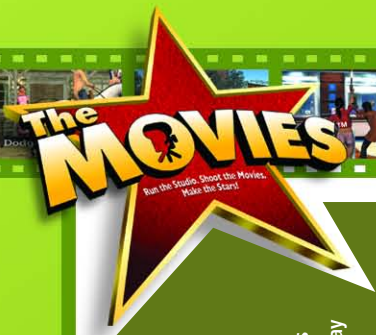
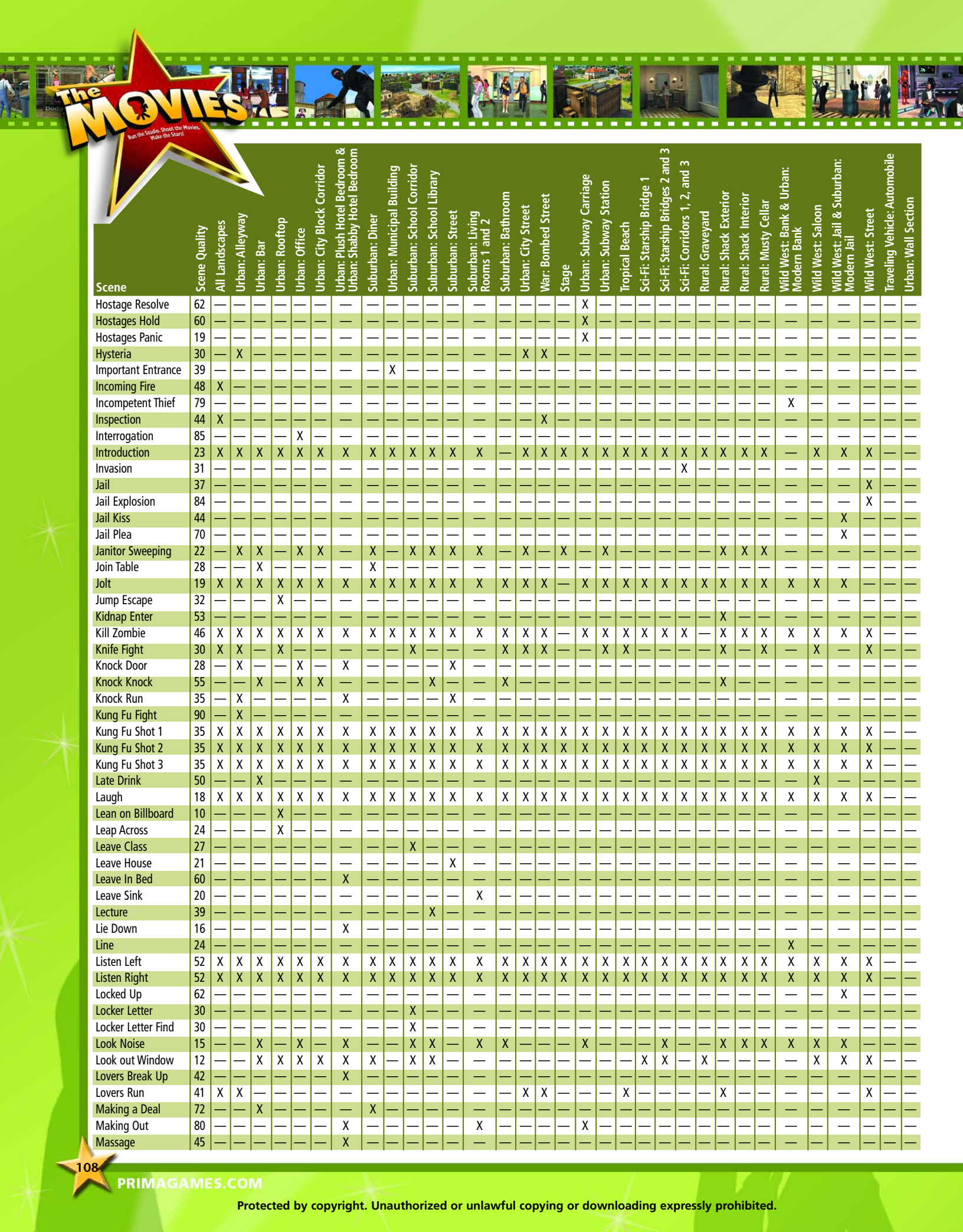
Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Drink Alone Bar	37	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Drink Poison	45	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Drink React	42	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—		
Drive By Shooting	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Drive Normal	18	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—		
Driving License	30	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—		
Drunk	21	—	—	—	X	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Drunk Ponders	26	—	—	X	—	X	—	X	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	X	—	—		
Drunk Stagger	42	—	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	—	—	
Drunk Talk	62	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Drunken Stagger	21	—	X	X	—	—	X	—	X	X	X	—	X	X	—	X	X	—	—	—	X	X	—	—	X	X	X	—	—	—	—	—	X	—	—	
Dumpster Fall	30	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Dying Wish	40	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Eat Food	17	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Ego Walk 1	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Ego Walk 2	5	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Elevator Assassin	75	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Elevator Doors	10	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
End Scene	59	X	X	—	X	—	—	—	—	X	—	—	X	—	—	X	X	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	X	—		
Enter Axe	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	—	—	
Enter Bar	70	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Enter Bridge	22	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—		
Enter Briefcase	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Enter Carriage	17	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—		
Enter Carry	37	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	—	—	
Enter Cold	27	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	—	
Enter Door	5	—	X	X	—	X	X	X	X	—	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	X	X	—	—	X	X	X	—	—		
Enter Door Fast	36	—	X	X	—	X	X	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	X	—	—	
Enter Door Slow	24	—	X	X	—	X	X	X	X	—	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	X	X	—	—	
Enter Elevator	18	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Enter Flowers	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	—	—	
Enter Gun	22	—	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Enter Horror	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Enter Office	21	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Enter Saloon	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Enter Scanner	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Examine Body	60	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	—	—	—	X	X	X	X	X	—	—	—	—	—	
Examine Ground	25	X	X	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	X	—	—	—	X	—	X	—	—	—	—	—	X	—	—	
Examine Locker	27	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Excited Student	55	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Exit Axe	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Exit Bridge	22	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Exit Briefcase	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Exit Car	39	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	
Exit Car2	22	X	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Exit Car Collapse	32	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Exit Carry	37	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	—	—
Exit Coffin	19	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—	X	X	X	X	—	—	—	—	—	—	
Exit Door	5	—	X	X	—	X	X	X	X	—	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	X	X	—	—	X	X	—	—	—	
Exit Flowers	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	—	—
Exit Gun	29	—	X	—	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—



Scene	Scene Quality																																		
		All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section	
Exit Horror	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	—	—
Exit Passage	60	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Exit Saloon	43	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Exit Scanner	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Exit Smoke	22	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Explosion	52	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Eyes Close-up	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Face Changes	39	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Face Extremes	39	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Face to Face	31	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Factions Agree	60	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—
Failed Escape	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Farewell	20	—	X	—	—	—	—	—	—	X	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Fatal Blow	40	X	X	—	—	—	—	—	—	—	X	X	X	—	—	X	X	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—
Feature	25	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Feminine Smoking	24	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	
Fight	23	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Monster	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Shot 1	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Shot 2	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Shot 3	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Shot 4	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Shot 5	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Fight Zombie	27	—	X	X	—	X	—	X	X	X	X	—	—	—	—	—	—	—	—	X	X	—	—	X	—	X	—	—	—	—	—	—	—	—	—
Find Corpse	28	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	—
Find Gun	86	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Find Passage	39	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Find Treasure	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Fire	25	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Fire Shotgun	60	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Firing Blanks	42	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	X	X	X	—	X	X	X	X	X	X	X	X	—	—
Fist Fight	79	X	X	—	X	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	X	—	—
Flirt	32	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Floor Slide	55	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Flower React	23	X	X	X	X	X	X	X	—	X	X	X	X	X	—	X	—	X	X	X	X	—	—	—	X	X	X	X	—	X	—	—	X	—	—
Focus Prop	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Formal Arrival	55	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—
Four Driving	51	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Four Enter Car	51	X	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Four Exit Car	51	X	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Full Reverse	27	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—
Full Stop	29	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Funeral	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—
Gang Loiter	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Gardening	22	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Gather Around	38	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	—	X	X	X	—	X	X	X	X	—	—
Get in Car	22	X	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Ghostly Approach	44	—	X	X	X	X	X	X	—	X	X	—	X	X	—	X	—	—	—	X	—	—	—	X	X	X	X	X	—	—	—	—	—	—	—
Give Flowers	39	—	—	—	—	X	X	X	—	—	—	—	X	X	—	X	—	—	—	—	—	—	—	—	X	X	X	X	—	—	—	—	X	—	—
Give Money	60	X	X	X	X	X	—	X	X	X	X	X	X	—	—	X	—	—	X	X	X	—	—	—	X	X	X	X	—	—	—	X	X	—	—
Glance	48	—	X	—	—	—	X	—	—	X	X	—	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Glass Wall Listen	21	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—						



Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Going Insane	40	X	X	—	X	X	—	X	—	—	—	X	—	—	—	—	X	—	—	—	—	X	—	—	X	X	X	X	—	—	—	—	—	—		
Grave Fall	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—		
Grave Robbing	51	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—		
Grenade Throw	32	—	X	—	X	—	X	—	—	X	X	X	—	X	—	X	X	—	—	—	—	X	X	—	X	X	—	—	—	—	—	—	X	—	—	
Grenade Wait	70	—	X	—	X	—	X	—	—	X	X	X	X	—	—	X	X	—	—	—	—	X	X	—	X	—	X	—	—	—	—	—	—	—	—	
Group Chase	28	X	X	—	—	—	X	—	—	—	X	—	—	—	—	X	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Group Drink	49	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Group Enter	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Group Exit	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Group Meeting	24	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	—	—	X	X	X	X	X	—	—	
Group Mourning	45	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Group Move	47	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	X	X	—	—	X	X	X	X	—	—	X	X	X	X	—	—	
Group Surrender	42	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Group Talk	65	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Group Wait	18	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Guard Sneak	23	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Gun Sneak By	14	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Gun Sneak Toward	21	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Hail Cab	30	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Hair Wash	50	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Haircut	75	—	—	—	—	—	X	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Hand Buzzer	24	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Handshake	14	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Hang Ledge	80	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Head Close-up	14	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Heated Argument	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Heist	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	
Heroic Death	40	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Hidden Passage	41	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Hiding	11	X	X	X	X	—	X	X	—	—	—	X	—	X	X	—	X	—	—	X	X	X	X	X	—	X	—	—	—	X	X	—	—	—	—	—
Hijack Driver	50	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Hit and Run	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Holster Pistol	18	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Horror Shot 1	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Horror Shot 2	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Horror Shot 3	20	—	—	X	—	X	X	—	—	X	X	X	X	X	—	—	—	—	—	—	—	—	—	X	X	X	X	X	—	—	—	X	X	—	—	
Horror Shot 4	20	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	X	X	—	—	—	—	—	—	—	
Horror Shot 5	20	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Horror Shot 6	20	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Horse Dismount	21	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	—	—	X	X	—	—	—	—	—	—	X	—	
Horse Drag	65	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Horse Gallop	40	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Horse Mount	21	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	—	—	X	X	—	—	—	—	—	—	X	—	
Horse Ride Away	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Horse Ride Beach	22	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—	
Horse Ride Town	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Horse Rider Shot	68	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	
Horse Riders	20	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	
Horse Riders Chase	25	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Horse Riding 1	37	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Horse Wait	20	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X</																				




Scene	Scene Quality	Scene																																		
		All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Hostage Resolve	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Hostages Hold	60	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Hostages Panic	19	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Hysteria	30	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Important Entrance	39	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Incoming Fire	48	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Incompetent Thief	79	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Inspection	44	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Interrogation	85	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Introduction	23	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	—	
Invasion	31	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—		
Jail	37	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Jail Explosion	84	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Jail Kiss	44	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Jail Plea	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Janitor Sweeping	22	—	X	X	—	X	X	—	X	—	X	X	X	X	—	X	—	X	—	X	X	—	—	—	—	—	X	X	X	X	—	—	—	—	—	—
Join Table	28	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Jolt	19	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Jump Escape	32	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Kidnap Enter	53	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Kill Zombie	46	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	—	—
Knife Fight	30	X	X	—	X	—	—	—	—	X	—	—	—	—	X	X	X	—	—	X	X	—	—	—	—	X	—	—	—	—	X	—	—	X	—	—
Knock Door	28	—	X	—	—	X	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Knock Knock	55	—	—	X	—	X	X	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—
Knock Run	35	—	X	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Kung Fu Fight	90	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Kung Fu Shot 1	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Kung Fu Shot 2	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Kung Fu Shot 3	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Late Drink	50	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Laugh	18	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Lean on Billboard	10	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Leap Across	24	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Leave Class	27	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Leave House	21	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Leave In Bed	60	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Leave Sink	20	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Lecture	39	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Lie Down	16	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Line	24	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Listen Left	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Listen Right	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Locked Up	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Locker Letter	30	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Locker Letter Find	30	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Look Noise	15	—	—	X	—	X	—	X	—	—	X	X	—	X	X	—	—	—	X	—	—	—	X	—	—	X	X	X	—	X	X	X	X	X	—	—
Look out Window	12	—	—	X	X	X	X	X	X	—	X	X	—	—	—	—	—	—	—	—	—	X	X	—	—	X	—	—	—	—	—	X	X	X	—	—
Lovers Break Up	42	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—																				



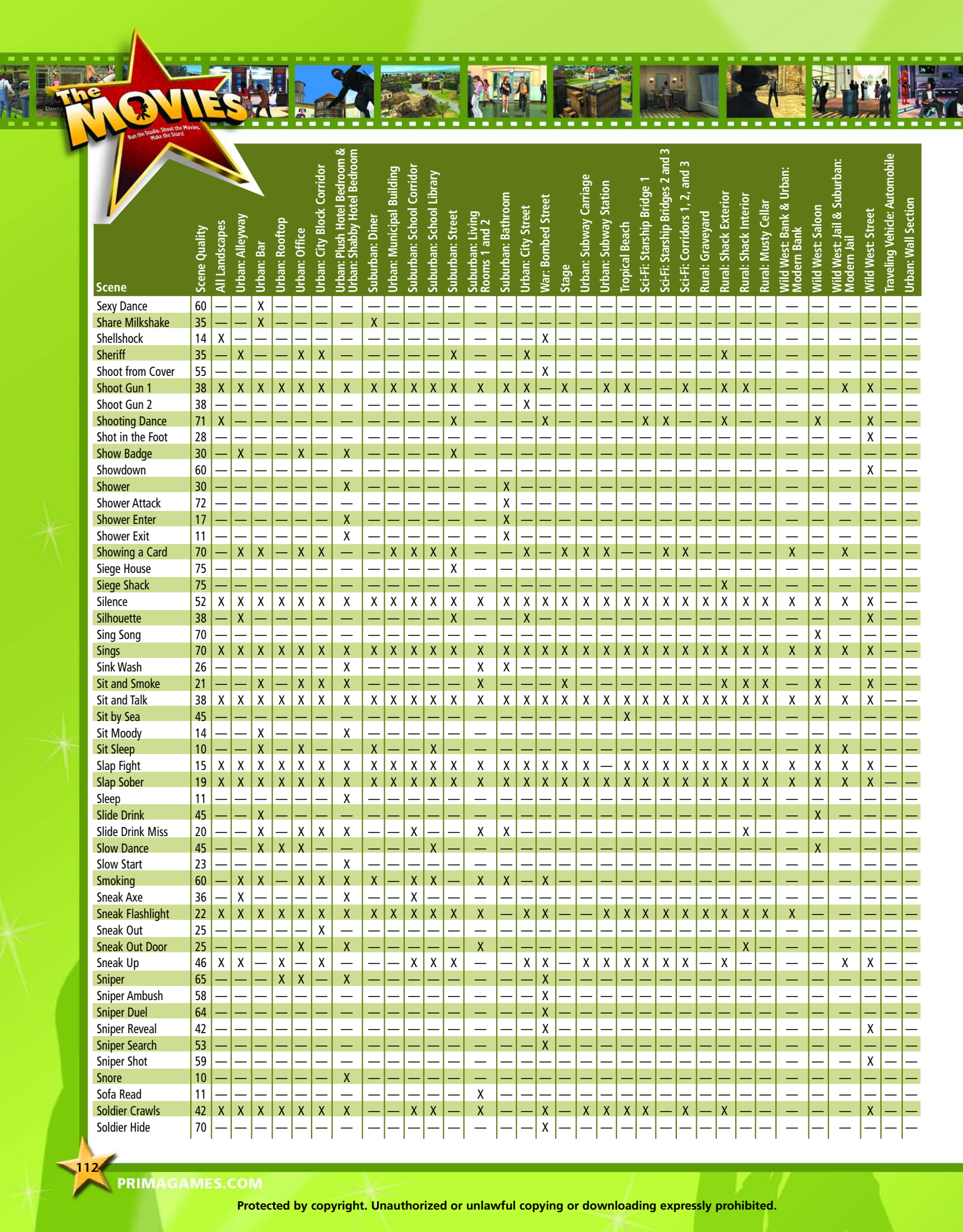
Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section
Medic	46	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Meet Leader	82	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—
Meet the Press	28	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Message Bottle	25	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—
Mirror Horror	27	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Mirror Pose 1	22	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Mirror Pose 2	17	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Mirror Talk	46	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Missed Train	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Mistaken Hello	44	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Monologue	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Monster Chase	58	—	—	—	—	X	—	X	—	—	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—
Monster Howl	15	X	X	—	X	X	X	—	—	—	X	X	—	X	—	—	—	—	—	—	—	X	X	X	X	X	X	X	X	—	—	—	—	—
Monster Sneak	35	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Monster Sofa	43	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Monster Surprise	33	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Monster Trap	42	—	X	—	X	X	—	—	—	X	—	X	—	—	X	—	—	—	—	—	X	—	X	—	X	—	X	—	X	—	X	X	—	—
Monsters Attack	42	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Monsters Enter	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	—	X	X	X	X	X	X	—	X	—	X	—
Monsters Exit	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	—	X	X	—	X	X	—	—	—	—	X	—
Monsters Move	47	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	—	—	X	—	X	—
Monsters Rise	32	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	
Monsters Roar	38	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Moody Walk	20	—	X	X	X	X	X	X	X	X	X	X	—	—	—	—	—	—	X	X	X	X	X	X	X	—	X	—	—	X	—	X	—	—
Mugging	52	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—
Mugging Foiled	61	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—
Murder Scene	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	X	X	X	X	—	—	—	—
Nasty Step	25	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Object Attack	75	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Office Issue	50	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Officer Order	20	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Old Walk	26	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
One Step	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Open Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	X	X	—
Open Gift	27	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Open Vault	54	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—
Order Drink	60	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—
Order Food	43	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Over Threshold	56	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Pacing	13	X	X	—	X	X	X	X	—	X	X	X	X	X	X	X	X	—	X	—	X	X	X	X	X	X	X	X	X	—	X	—	X	—
Panic	18	—	X	—	—	—	—	—	—	—	X	—	X	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—
Panicked Exit	26	—	X	—	—	—	—	—	—	X	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	X	—
Paranoid Check	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Patrol	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Payphone Bye	20	—	X	X	—	X	X	—	X	—	—	—	—	—	—	X	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Payphone Hi	20	—	X	X	—	X	X	—	X	—	—	—	—	—	—	X	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Payphone Talk	65	—	X	X	—	X	X	—	X	—	—	—	—	—	—	X	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
People Meeting	19	X	X	X	X	X	—	X	X	X	X	X	X	—	—	X	—	—	X	X	X	—	—	—	—	X	X	X	X	—	—	X	X	—
Person Dies	13	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	—
Person Shot	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Phone Angry	65	—	—	X	—	X	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—




Scene	Scene Quality																																				
		All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section			
Phone Answer	21	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Phone Call Wakes	30	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Phone Hang Up	21	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Neutral	65	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Romantic	65	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Scared	65	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Talk	35	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Wait	60	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—		
Phone Wake	60	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—			
Photo Caught	42	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Pick Lock	40	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Pick Lock Escape	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—			
Pick Up Weapon	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	X	X	X	—	X	X	X	X	X	X	X	X	—	
Picnic	60	X	—	—	X	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	X	X	—	X	X	X	X	—	—	—	—	—	X	—	—	
Picnic Moments	45	X	—	—	X	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	X	X	—	—	—	X	X	—	—	—	—	—	X	—	—	
Picnic Talk	45	X	—	—	X	—	—	—	—	X	—	—	X	X	—	—	—	—	—	—	—	X	X	—	—	—	X	X	—	—	—	—	—	X	—	—	
Pistol Draw	18	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Pistol Enter	41	—	X	X	X	X	X	X	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—		
Pistol Play	29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Pistol Point	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Pistols Enter	29	—	X	X	—	X	X	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	X	X	—	—	—		
Plank Comedy	41	X	X	—	X	—	X	—	—	X	X	—	X	—	—	X	X	—	—	—	X	X	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—
Play Dead	10	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	—	X	X	X	X	X	X	—	—	—	—	—	
Polish Shoes	20	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	X	—	—	—	X	—	—	X	X	X	X	—	—	X	—	—	—		
Practice Dancing	63	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Prison Shooting	64	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—		
Prisoner Exit	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—		
Prisoner Pace	37	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Prisoner Shot	42	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—		
Prop Focus 1	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Prop Focus 2	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Prop Focus 3	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Proposal	70	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Proposition	31	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—		
Protest Door	42	—	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	
Protestors	60	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Punch Wall	16	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—		
Push onto Tracks	44	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Push-ups	17	X	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—	X	—	—	—		
Radio Talk	39	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Rally Support	50	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
React Emotion	60	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
React Injury	40	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
React Shot	40	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—		
Read Aloud	23	—	—	—	—	X	X	X	—	—	—	X	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Read Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	—	X	X	—	—	
Read Funny Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	—	X	X	—	—	
Read Letter	33	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
Read Neutral	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	—	—	X	X	—	
Read Newspaper	60	—	X	X	—	X	X	X	X	X	X	—	X	X	—	X	—	X	X	X	—	—	—	—	—	—	X	X	X	—	—	—	—	—	—	—	
Read Romantic Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	X	X	—	—	—	—	—	—	—	X	X	X	—	—	—					



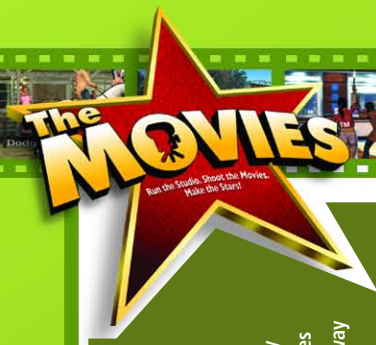
Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Read Sad Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	X	X	—	—		
Read Scary Book	19	—	—	—	—	X	X	X	—	—	—	X	—	X	X	—	—	X	X	—	—	—	—	—	—	X	X	X	—	—	X	X	—	—		
Ready Fist Fight	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Ready Kung Fu	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Regain Consciousness	23	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	
Reinforce Windows	47	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Release Prisoner	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Repel Intruders 1	87	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	X	—	—	—	
Repel Intruders 2	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	
Reverse Car	27	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	
Revolve Group	8	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Ride into Sunset	18	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—	
Robbery	24	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Robot Error	32	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	—	—
Robot Walk	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Rock Baby	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Rocking Chair Guard	20	X	—	—	—	X	X	X	X	—	X	—	X	X	—	—	X	X	—	—	—	X	X	—	X	X	X	X	X	X	X	X	X	X	—	—
Romantic Meal	70	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Romantic Meet	85	X	X	X	—	—	—	—	X	—	X	—	X	—	—	X	—	—	—	X	X	—	X	—	—	—	—	—	—	—	—	—	—	X	—	—
Romantic Moment	40	X	—	X	X	X	—	X	—	X	X	—	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	—	X	—	—
Romantic Proposition	65	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Romantic Stairs	37	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Room Service	16	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Run Across 1	18	X	X	X	X	X	X	—	—	X	X	X	X	X	—	X	X	X	X	X	X	X	X	—	X	X	X	—	—	—	X	—	X	—	—	—
Run Across 2	12	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Run Beach	29	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Run Circle	25	X	X	X	—	—	X	X	—	—	X	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	—	—	—	X	—	X	—	—
Run Past Janitor	29	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Rush Lavatory	21	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Rush Subway	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Sad Photo	41	—	—	—	—	X	—	X	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Sadness	35	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Salute The Commander	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—
Save Ledge	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Scan	44	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Scan Area	58	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Scan Single	36	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	X	—	—	X	—	—	—	—	—	—	X	—	—
Scared Entry 1	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Scared Exit 1	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Scared Run	15	X	X	X	—	—	—	—	X	—	X	X	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—
School's Out	19	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Scream	43	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Scream Spin	62	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Screen Kiss	78	—	X	—	—	X	—	—	—	—	X	—	—	—	—	—	X	—	—	X	X	X	X	X	—	X	X	—	—	—	—	X	—	X	—	—
Search	19	X	X	—	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—
Search Cabinet	37	—	—	—	—	X	—	X	X	—	X	X	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—
Search Ground	58	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Search Rubble	52	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Secret Passage	25	—	—	—	—	—</																														



Scene	Scene Quality																																			
		All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section		
Sexy Dance	60	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Share Milkshake	35	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shellshock	14	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sheriff	35	—	X	—	—	X	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Shoot from Cover	55	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shoot Gun 1	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	—	—	X	X	—	—	X	—	X	X	—	—	—	—	—	—	—	
Shoot Gun 2	38	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shooting Dance	71	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	X	—	—	—	—	X	X	—	—	—	X	—	—	—	—	X	—	X	—	
Shot in the Foot	28	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Show Badge	30	—	X	—	—	X	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Showdown	60	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Shower	30	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shower Attack	72	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shower Enter	17	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Shower Exit	11	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Showing a Card	70	—	X	X	—	X	X	—	—	X	X	X	X	—	—	X	—	X	X	X	X	—	—	X	X	—	—	—	—	—	X	—	—	X	—	—
Siege House	75	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Siege Shack	75	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Silence	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Silhouette	38	—	X	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Sing Song	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Sings	70	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Sink Wash	26	—	—	—	—	—	—	X	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sit and Smoke	21	—	—	X	—	X	X	X	—	—	—	—	—	X	—	—	—	X	—	—	—	—	—	—	—	X	X	X	—	X	—	X	—	—	—	
Sit and Talk	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Sit by Sea	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sit Moody	14	—	—	X	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sit Sleep	10	—	—	X	—	X	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	
Slap Fight	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Slap Sober	19	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Sleep	11	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Slide Drink	45	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Slide Drink Miss	20	—	—	X	—	X	X	X	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Slow Dance	45	—	—	X	X	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Slow Start	23	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Smoking	60	—	X	X	—	X	X	X	X	—	X	X	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Sneak Axe	36	—	X	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sneak Flashlight	22	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	—	—	—	X	X	X	X	X	X	X	X	X	X	—	—	—	—	—	
Sneak Out	25	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sneak Out Door	25	—	—	—	—	X	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Sneak Up	46	X	X	—	X	—	X	—	—	—	X	X	X	—	—	X	X	—	X	X	X	X	X	X	X	—	X	—	—	—	—	—	X	X	—	
Sniper	65	—	—	—	X	X	—	X	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sniper Ambush	58	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sniper Duel	64	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sniper Reveal	42	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Sniper Search	53	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sniper Shot	59	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Snore	10	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Sofa Read	11	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Soldier Crawls	42	X	X	X	X	X																														



Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section	
Soldier in Cover	55	—	X	—	—	—	—	—	—	—	—	X	—	—	—	X	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Soldier Return	70	—	—	X	—	X	—	—	—	—	X	—	X	X	X	X	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	
Soldiers Attack	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Soldiers Enter	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	—	—
Soldiers Exit	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	—	—
Soldiers Shoot	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Soldiers Walk	47	X	X	X	X	X	X	—	—	X	X	X	X	—	—	X	X	—	—	—	X	X	—	—	—	X	X	—	—	—	—	—	—	—	—
Spaceship Attack	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	
Spaceship Lurch	40	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	
Spaceship Screen	27	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	
Spaceship Turbulence	52	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	
Speech	90	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Spit	31	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	
Spy	37	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Spy Corner	29	—	X	—	—	—	X	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	X	—	—	
Spy Library	75	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Squad Attacked	62	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Squad Move	42	X	—	—	—	—	—	—	—	—	—	—	X	—	—	X	X	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	X	—	
Staged Romance	18	X	X	X	X	X	X	X	—	X	X	X	—	X	X	—	—	X	—	—	—	—	—	—	—	X	X	X	—	—	X	—	—	—	
Stair Tumble	77	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Stair Walk	22	—	—	X	—	—	—	—	—	X	X	—	—	X	—	—	—	—	—	X	—	—	—	—	X	—	—	—	X	—	X	—	—	—	
Stake Out	30	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Stake Vampire	70	X	—	—	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	X	X	—	—	—	—	—	—	
Stalk Through Woods	59	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Stand Hide	40	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Stand Up	43	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Stare Out Window	16	—	—	X	—	X	X	X	X	—	X	X	—	X	—	—	—	—	X	—	—	X	X	—	—	—	X	—	X	X	X	X	—	—	
Static 1	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Static 2	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Static 3	5	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
Static 4	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	
Static 5	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Static 6	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Static 7	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	
Stood Up	75	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Stop Disaster	85	X	X	—	X	X	X	—	—	—	X	X	—	—	—	X	X	—	—	X	X	X	X	X	X	—	—	—	—	—	—	—	X	—	—
Stop TV	25	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Storm Machine-gun	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Storm Out	60	—	—	X	—	X	—	X	X	—	X	—	X	X	X	X	—	—	—	—	—	—	—	—	—	X	X	—	—	—	X	X	—	—	—
Street Chase	30	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Street March	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Streetcar Race	36	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Study	65	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Stun Recover	38	X	X	—	X	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	X	X	—	X	—	—	—	—	—	—	X	—	—
Subway Chase	39	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Subway Entry	36	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Subway Romance	48	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Subway Sit 1	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Subway Sit 2	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Subway Sit 3	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Subway Sit 4	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—



Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section	
Subway Stairs	36	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	
Subway Talk	65	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Sudden Stop	20	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Suitcase Walk	12	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	—	X	X	X	X	X	X	X	—	
Sunbath	16	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Surprise Attack	66	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	—	—	—	X	X	X	X	X	X	X	—	
Surprising Talk	50	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Surrender	22	X	X	—	X	X	X	—	X	X	X	—	X	—	—	—	X	X	—	—	—	X	X	X	X	—	X	—	X	—	—	X	—	—	
Surrounded	70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
SWAT	45	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Swimmer Exit	45	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	
Tail Someone	33	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Take a Bow	25	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	X	—	—	X	—	—	—	—	—	
Take Hostages	44	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Take Notes	41	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Take Photo	30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Talk	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Talk by Fire	22	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	
Talk Intense	44	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Talk Left	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Talk Phone	30	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—		
Talk Right	52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Talk Turn	21	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Tantrum	26	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
The Letter	32	—	—	X	—	X	—	X	—	—	—	X	—	X	—	—	—	—	X	—	—	—	X	—	—	—	X	—	—	X	X	—	—	—	
The Plan	75	—	—	—	—	X	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
The Standoff	82	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	
Three Converse	62	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Three Sit Talk	68	—	X	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	
Throttle Victim	42	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Throw Away	33	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	
Throw Drink	27	—	—	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Throw Firebomb	43	—	X	—	X	—	—	—	—	X	—	—	X	—	—	X	X	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	X	—
Throw into Basement	60	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	
Throw over Bar	80	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	
Thrown Out	31	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Time Bomb	75	—	X	—	X	—	—	X	—	—	X	—	X	—	—	X	X	—	X	X	X	X	X	X	—	X	—	—	—	X	—	X	X	—	
Toilet Humor	21	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Traffic Jam	43	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Training	30	X	X	X	X	X	—	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	X	—	X	—	—	—	—	—	
Transaction	27	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	
Trapdoor Assault	65	—	—	—	—	—	—	—	—	—	—	—	—																						



Scene	Scene Quality	All Landscapes	Urban: Alleyway	Urban: Bar	Urban: Rooftop	Urban: Office	Urban: City Block Corridor	Urban: Plush Hotel Bedroom & Urban: Shabby Hotel Bedroom	Suburban: Diner	Urban: Municipal Building	Suburban: School Corridor	Suburban: School Library	Suburban: Street	Suburban: Living Rooms 1 and 2	Suburban: Bathroom	Urban: City Street	War: Bombed Street	Stage	Urban: Subway Carriage	Urban: Subway Station	Tropical Beach	Sci-Fi: Starship Bridge 1	Sci-Fi: Starship Bridges 2 and 3	Sci-Fi: Corridors 1, 2, and 3	Rural: Graveyard	Rural: Shack Exterior	Rural: Shack Interior	Rural: Musty Cellar	Wild West: Bank & Urban: Modern Bank	Wild West: Saloon	Wild West: Jail & Suburban: Modern Jail	Wild West: Street	Traveling Vehicle: Automobile	Urban: Wall Section	
UFO	40	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—
Under Fire	52	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Undertaker Duel	85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—
Use Computer	60	—	—	—	—	X	—	X	—	—	—	X	—	X	—	—	—	—	—	—	X	—	—	—	—	—	—	X	X	—	—	X	—	—	—
Vampire Bite	40	X	X	—	X	X	—	X	—	—	—	X	—	X	—	—	X	X	—	—	X	—	—	—	—	X	X	—	X	—	—	—	—	—	—
Vampire Hunter	29	—	—	—	—	—	—	—	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—	X	—	—	—	—	—	—	—
Vampire Scare	18	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—
Vampire Trance	55	X	X	—	X	—	—	—	—	X	—	X	—	—	—	—	X	—	—	—	X	—	—	—	—	X	X	—	X	—	—	—	—	—	—
Vampire Walk	37	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Victorious Soldiers	22	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
VIP Demands	75	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Wait Alone	43	—	X	X	—	—	X	X	—	—	—	X	—	—	—	X	—	X	X	X	X	—	—	—	X	—	X	X	X	X	X	X	X	X	—
Wait Interview	45	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	—	X	X	X	X	X	X	X	—	—
Wake Stand	10	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	—	X	X	X	X	X	—	—	—	—	—
Wake Up	45	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	
Walk and Talk	30	X	X	—	—	—	X	—	X	—	X	—	X	—	—	—	X	X	—	—	X	X	X	X	X	—	X	—	—	—	X	—	X	—	—
Walk Away Fem	30	X	—	X	—	—	X	—	—	—	X	X	X	—	—	—	X	X	—	—	X	X	—	—	X	—	X	—	—	—	—	—	X	—	—
Walk Away Male	16	X	—	X	—	—	X	—	—	—	X	X	X	—	—	—	X	X	—	—	X	X	—	—	X	—	X	—	—	—	—	—	X	—	—
Walk Briefcase	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Walk Flowers	32	X	X	X	—	X	X	—	X	—	X	X	X	X	—	—	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Walk Scanner	20	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Walk Sexy	28	—	X	X	X	X	X	X	X	—	X	X	—	—	X	—	—	—	—	X	X	X	—	—	X	—	X	—	—	—	—	—	—	X	—
Walk Talk Listen	65	X	X	X	X	X	X	—	—	X	X	X	X	—	—	X	X	X	—	X	X	X	X	X	X	—	X	—	—	X	X	—	X	—	—
Walk with Axe	22	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Walk with Gun	34	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—
Wash Hands	39	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Watch Horizon	85	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Watch Reaction	55	—	—	—	—	—	—	X	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Watching TV	18	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Wave	45	—	X	—	—	—	X	—	—	X	X	—	X	—	—	X	X	—	X	X	X	—	—	X	—	X	—	—	—	—	—	—	—	X	—
Wedding	75	X	—	—	—	—	—	—	—	X	—	X	X	X	—	—	X	X	—	—	—	X	—	—	X	X	X	X	—	—	X	—	X	—	—
Weep at Grave	59	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—
Werewolf Jump	20	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Werewolf Roar	29	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Window Shoot	60	—	—	X	—	X	—	X	X	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	X	X	X	—	—
Window Shop	18	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Window Shout	20	—	—	—	—	—	—	—	—	X	—	—	X	—	—	X	X	—	—	—	—	X	—	—	—	—	—	—	—	—	—	—	—	X	—
Wolf Change	61	X	—	—	—	X	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	X	X	—	—	X	—	—	—	—	—	—	—	—	—
Workout	41	X	—	—	X	X	—	X	—	X	—	—	—	X	X	—	—	—	—	—	—	X	—	—	—	X	—	X	—	—	—	—	—	—	—
Write Card	10	—	—	X	—	X	—	—	X	—	—	X	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—
Yes or No	38	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
You First	33	—	—	X	—	X	X	X	X	X	X	X	X	X	X	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	X	X	—	—
Zombie March	30	X	X	—	—	—	—	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—
Zombie Walk	51	X	X	—	X	—	X	—	—	X	X	X	X	—	—	X	X	—	—	—	—	—	—	—	—	X	X	—	—	—	—	—	X	—	—
Zombies Wander	19	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—
Zoom 1	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zoom 2	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zoom 3	15	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zoom 4	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	X	—	
Zoom 5	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Zoom 6	15	—	—	—	—	—	—	—	—	—	—	—	—	—	—	X	—	—	—	—	—	—	—												



## Filtering Scenes

Every set features a staggering number of available scenes, so finding just the right one can be exhausting. Narrow the choices by using the various filters available in the scene selection menu.

Press any of the buttons to filter by its attribute. To filter further, press more than one filter button. There are several different kinds of filters.



Apply filters to narrow the scene choices.

## Story Structure Filters

Most of the filters correspond directly or indirectly to elements of your film's story structure. If, for example, you're choosing a scene in the pursuit phase, it makes sense to press the Pursuit button to narrow the choices.

Other categories are less clear, applying to several story elements. Violence, for example, can be a part of almost any structural element.

## Keywords

Press the Search button to enter a keyword from the scene's title to find instances of a specific word or phrase. Entering "vampire," for example, will narrow the search to any scene featuring the word vampire in the title or the scene data.

## Main Roles

Pressing this button allows you to limit your selection to scenes featuring a specific number of main roles (red, blue, green, or white mannequins).

## NOTE

"Main roles" in this context refers to roles to be filled by the three leading actors and any extras. Any empty parts (wood-colored mannequins) are not counted, but all white mannequins (extras) are.

## Props

Narrow the choices to any scene featuring a specific prop. Only scenes in which that prop exists will be shown.

## Suggested Scenes

Clicking on the Suggested button narrows the scene selection to scenes appropriate to the structure element in which the scene will appear. For example, pressing Suggested for a scene in a Conflict stage will narrow the search to all scenes labeled for Violence, Conversation, or Investigation.

Thus, you won't have to dig through rows of traveling scenes to get to the fistfight you seek.

## Parts

Every scene contains a number of roles, not all of which need to be filled. The kinds of roles correspond to color-coded mannequins: red, green, blue, white (extra), and wood grain (optional role).

Casting the leading roles in Stage 1 automatically inserts the cast Star in any role inhabited by a mannequin of his or her corresponding color. Thus, the Star assigned to the lead will always show up in any scene with a red mannequin.

White mannequins can be cast manually by dragging Stars or extras or will be automatically cast in the later casting phase. Parts represented by wood mannequins will only appear in your finished film if Stars or extras are assigned to them.



To change the roles in an individual scene, drag a mannequin card to the part you'd like filled by whomever holds that role.

## Filling Parts

Fill a part by dragging a Star or extra from the listing on the left side of the screen to the desired mannequin. Actors already assigned to a scene can be reassigned by dragging them directly to another role in the scene. Finally, you can change the assignment of parts by dragging a color-coded mannequin from the mannequin cards to any role in the scene.

## Modifying Scenes

Scenes can be changed in a number of ways:

- **Dress Set:** Any prop can be added to an individual scene. Filters are available to find the most appropriate props. Holding the left or right mouse button while holding a prop allows you to rotate it or move it up and down).
- **Change Props:** Many props built into the scene (not ones added in Dress Set) can be changed to alternatives. A rifle, for example, can be swapped for a machine gun or eliminated entirely.
- **Weather and Lighting:** Options for weather and lighting depend on the scene and whether it's indoors or out.
- **Choose Backdrop:** This option changes the backdrop to any set with a blank screen. It's frequently used in driving sequences or any scenes shot on the Stage set.
- **Toggle Empty Parts On/Off:** Since uncast wooden mannequins won't appear in the final film, this allows you to see their possible positions and activities or hide them as a preview of the final product.



Moving the sliders can change the tone of a scene.



- **Sliders, Cranes, and Dollies:** Many scenes can be altered by moving sliders that can affect a scene's mood, location, or many other factors. If a scene features a dolly or crane variation, it can be activated here too.
- **Costumes:** Drag any filled role onto the wardrobe icon to change the role's costume for the current scene only. If the Star is dragged from a Star card on the left side of the screen to wardrobe, he or she will remain in the selected costume for the rest of the movie.

## Deleting Scenes

To delete a scene, drag it to the trash can icon.

## STAGE 3: CASTING AND SHOOTING

When your script is done, exit Advanced Movie-Maker—by clicking on the checkmark in the lower-right corner—and a script icon for your work will float near the Custom Scriptwriting Office. It's now ready for casting and shooting.

Drag the script to the Casting Office to begin the production process. If you've assigned all three lead roles, they'll be automatically filled. To begin shooting, you must assign a director, add any missing crew and extras, and build any unowned sets.

After rehearsal, drag the film onto the Shoot It room in the Casting Office to take the script into production.

## STAGE 4: POST PRODUCTION

To further refine your film in terms of its real-world appeal, drag the finished movie into the Post Production facility. Changes made here have no effect at all on your movies' in-game ratings.

In "post," you can:

- View your movie to see it as it will be released.
- Drag scenes around the timeline to edit their order.
- Cut scenes into several smaller scenes and rearrange the parts.
- Delete scenes from the film.
- Add subtitles to play out your film's dialogue in on-screen text.
- Add and time any music you desire.
- Add and time any sound effect your film needs.
- Add or record voiceovers and dialogue and designate actors to lip sync dubbed dialogue—with a microphone and some acting on your part, your movies can be talkies.



The Post Production facility



Your movie takes its final shape in "post."

- Set various sound volumes or selectively activate sound sources.
- Set viewing technology to see what an exported movie will look like.
- Add scene fades to transition between any two scenes.
- Change a movie's title sequence to customize the opening and closing credits.

## STAGE 5: EXPORTING

When you've completed post, you may export your film via the Export Film button. Just name the project and decide how high the quality needs to be and it's ready to face the world! Have fun at the premiere.

## FILMMAKING 101

*By Tadhg Kelly, Scene Designer, Lionhead Studios*

**The Movies** contains a huge library of scenes that you can use to create the stories you want, but it's important to understand that movie-making is more than simply pointing a camera at some actors and filming what they do and say. Making films is a visual art as well as a theatrical one, and you can learn how to shoot a film so that the camerawork itself is part of the story. The whole process of making cameras work with your story is called "visual storytelling."

Visual storytelling is a complicated subject; this guide provides a beginner's-level introduction to how it works, the basic concepts, and perhaps some ideas that you can use in your own films.

## THE SCENES

In *The Movies*, unlike in normal filmmaking, you create films using the in-game scenes. These scenes are segments of dramatic action with user-customizable features to hone the desired effect. These scenes consist of preprogrammed

actor positions, actions, and camera movement. However, there's a wide variety of options included as part of the camerawork of most scenes. This affords you a great deal of freedom in creating your stories.



The options included in the scenes fall into four basic categories. They are:

1. **Dolly Technology:** In the real world, dollies are movable stands to which operators fix cameras and then move them (either on wheels or on a track). In *The Movies*, dolly technology replicates this effect. Dolly technology allows for tracking shots, "push" and "pull" zooms (where you zoom in on a character with the entire camera rather than with a lens), and other effects. Dolly technology is an available option in quite a few scenes.
2. **Crane Technology:** Cranes are movable rigs that allow camera operators to shoot from above and move about in three-dimensional space. This allows for all sorts of shots not normally available to a film director. *The Movies* replicates crane technology in many scenes.
3. **Camera, Perspective, and Focus Sliders:** Many scenes have specific sliders that allow you to choose what camera angle you want to use. These sliders afford you a great deal of flexibility, in terms of positioning, field-of-view, motion, and so forth.
4. **Mood and Action Sliders:** Many scenes incorporate changes to their camerawork as part of another slider. It's worth exploring the various options to get what you want.



The secret to effective filmmaking is to know your scenes.



Mood and action sliders can widely vary the content of a scene.

## STORIES

Before you start shooting a film, you should know the story that you want to create. In the real world, you'd normally write a script, plan it out, cast it, and shoot it. Then you'd edit and post-produce the film.

*The Movies* is similar, but there are some differences. It often works better to map out a general storyline, cast actors, *then* start choosing scenes, and

finally write the specific dialogue afterward. The reason is that you could find yourself in a situation where you simply don't have a scene that you need, having previously carefully chosen 10 or 15 others. The best way to make films within the game is to become familiar with the scenes and learn what you can do with them.

While there are no hard and fast rules for writing stories, screenwriters have three general guidelines that you'd be well advised to heed:

## The Three-Act Structure

An "act" is essentially a major part of story, like the beginning, middle, or end. Most films come in three acts. One act introduces the plot of the story, the second act develops the story, and the third act concludes the story. For example, in a revenge film, the first act shows the hero being gunned down and spending time in the hospital, where he decides to get revenge. The second act shows the hero setting out to get his revenge. He kills several of his enemy's henchmen, but falls in love with his enemy's daughter. Finally, in the third act, he has to make a decision between revenge on the enemy and the daughter, and the story concludes.

## "Show—Don't Tell"

One of the wisest rules of film-writing is that, unless you are specifically trying to hide something from the audience, a film should never rely on characters telling us that something happened if that something can be shown. This rule is called "Show—don't tell."

This rule does not mean that there should be no mystery to a film. Rather, it means that, because film is primarily a visual medium, the most powerful form of connection you can establish with an audience is visual. A scene showing Bob getting shot from off-screen is more powerful than a discussion between two characters talking about how Bob was shot.

## Heroes

Every story needs a hero on a quest. A hero, in this sense, is not an action star with bulging muscles and witty one-liners. The hero is simply the main character of the story, and his or her quest is the reason that we are watching the film: a woman looking for a husband, a soldier looking for his buddy, or a sheriff looking for justice.

Heroes are the people we follow throughout the story, who change because of the story. A hero who blasts his way through a story and comes out of it exactly the same as when he went in is no hero at all. Heroes change. They grow, they die, become heartbroken, and fall in love. Some stories have more than one hero (a buddy cop movie, for example).



Heroes need adversity to overcome, so throw up the obstacles at just the right moments.

## The Only Unbreakable Rule

Ultimately, the only rule that really matters is: do what works. Sometimes films work perfectly fine with only one act, switching the beginning and ending positions, and a variety of other tricks. Good films have a flow to them that we can simply feel. Use what works for you and ditch the rest.

## GETTING STARTED

Once you have figured out your rough outline for your story, it's time to start casting actors, dressing them in costumes, and choosing scenes. It is usually the best policy to try to create distinctive looks for the characters in your film. Different color costumes, hair, skin, and different hats are very much the sort of thing that you should be using, as these help the audience to quickly understand who is who.

Costumes are also a key tool for describing a character's personality. A cowboy in a black hat is likely to be scarier than a cowboy in a brown hat. A green alien is likely to appear more evil than a pink one. Costume choices and color really help to give your audience a first impression, which you can then either build on or undermine. The green alien may first be scary, but then we see another side of him in a later scene.



The right costume can say more than 10 pages of dialogue.

## VISUAL STORYTELLING

With your cast ready, start to select scenes and choose options for your cameras. This is where visual storytelling really shines. Here are some guidelines for different camera options, to help you create better stories.

### Distance

The distance between the camera and an actor is important because it affects what the audience focuses on, and so affects the emotion of your scene. Several types of shots create desired effects.

### Establishing



Establishing shots give your characters context by showing them as part of something larger.

An establishing shot is a far-away shot of a character, showing him or her as small against the rest of the set. For example, the "Hit and Run" scene on the City Street set begins with an establishing shot of the whole street, showing one of the main characters walking down the street. Establishing shots have many uses, such as placing a character within a busy environment or emphasizing loneliness. Several kinds of establishing scenes are included with the game, incorporating zoom, dolly, and crane-style shots.

### Full Shot

A full Shot is a full-length shot of an actor from head to foot. These shots focus the audience's attention on the body movements of the character, plus we can still see much of the surrounding space. Full shots are normally used in scenes that show the character moving, walking, or running.

### Medium Shot

Medium shots show an actor's upper body, head, and arms, but not legs. Upper shots focus our attention less on character position and more on his or her movements. A medium shot would often be used in a fight scene, for example (like the "Kung Fu" scenes), to show what the character is doing.



Medium shots are suited to action.

### Medium Close-Up

A medium close-up is a shot of a character's head, shoulders, and chest. They are often used in conversation scenes to establish a general relationship with the character, but not too deep. In films, the audience naturally focuses on the character's face. The "Talk" scene shows several examples of medium close-ups.



Medium close-ups provide a taste of intimacy.

### Close-Up

Close-up scenes focus just on the head of the character, allowing us to read expressions closely and thus establishing a more intimate connection. The "Face Changes" scene is a good example of a close-up.



Close-up makes the emotional connection between character and audience more personal.



Finally, the extreme close-up is an important shot because it shows us the eyes of the character. Extreme close-up shots can be very communicative and intense, especially in horror-style scenes. The "Eyes Close-up" scene shows this effect best.

## Extreme Close-Up



Extreme close-ups are for extreme situations.

## Elevation

An important consideration when choosing camera options is elevation. This doesn't necessarily mean shots from high above as with cranes; it also means subtle variations in height.

Elevation helps to underscore emotion and convey power relationships, especially in close-up shots. A camera placed slightly above an actor makes him or her look weak, downtrodden, or sad. A camera placed slightly below an actor makes the character look powerful, angry, or in the advantage.

Many scenes feature this kind of varied camerawork. The "Talk" scene, for example, has two sliders that determine the moods of the characters, but they also contain subtly different camera angles for each mood, to accentuate the effect.

## DIALOGUE

With your story created and your scene choices selected, now is a good time to write some dialogue for your characters. *The Movies* can utilize both subtitles and spoken lines, so you have a broad range in which to operate.

Writing is very much at the heart of any good film, as it moves forward the plot and also helps to set the scene appropriately. Here are a couple of key guidelines for writing character dialogue:

- **Keep It Short:** Audiences find it difficult to pay attention in a film where there are very long dialogue sections. This is because they are unconsciously using a lot of their attention following the visual aspects of the film, unlike watching a theatrical play. In plays you can have long speeches because a play is static, but in film scripts short speeches are much better suited.
- **Exposition:** When two characters are in conversation and one says things like "I am feeling very angry because you stole my car. You should not



Dialogue can be dubbed or dropped in subtitles.

have stolen my car," what that character is doing is conveying plot information (that is, telling the audience what happened) and emotional information (he or she is angry). This is called exposition, and it is generally bad writing. Exposition is the primary violation of the "Show—don't tell" rule. It is better to show the car being stolen, and it is better to show the character being angry. Dialogue is used as a means to illustrate character emotions, not to explain them. Rather than use exposition, you could have two characters getting angry and not talking at all, or talking about something completely different (like the weather), but we know what they really want to say to each other.

- **Subtitles:** Subtitles can have other uses aside from dialogue. You can also use them for scene-setting information, like "Later That Day," and also for more inventive uses, like the subtitles for an alien's speech. On-screen text can be very useful in this respect.

## EDITING

The last part of the filmmaking process is, of course, editing. Editing is where films really come together and where you can truly experiment with your film, moving scenes around, inter-cutting scenes with other scenes, and trimming excess footage. Good editing should make a film flow. Films have a kind of emotional pace that the audience responds to, and editing is a key part of that.

Many of the scenes have cuts within them as is. The "Armed Ambush" scene, for example, contains many cameras cutting back and forth. This editing is included within the scenes to make them instantly useful rather than painstakingly slow. You can edit scenes even further. You can use the "Armed Ambush" scene, for example, but decide to cut out all the action of the left-hand soldiers. Or you could cut the scene into several parts and re-order them.

Editing is a very powerful tool that allows filmmakers to bring out the story that they want to tell, and it's a vital part of *The Movies*. Here are some standard editing techniques that can help you get started on cutting your film well:

- **Match Cut:** When cutting between one scene and another, a good way to do it and make it feel seamless is to cut on the beat of an action. For example, a character walks up to a door and reaches to open it. Then you cut to the next scene, which shows the door from other side being opened and the character walking in. This kind of edit is called a "match cut." Match cuts are one of the most common editing techniques.
- **Cross Cut:** Cross-cutting is the technique of cutting between two scenes. A basic example is two scenes of people talking on the phone, where the conversation cuts back and forth between them. Another example would be a scene of people talking cross-cut with a scene of someone sneaking toward them. Cross cuts are very good for building tension.
- **Look at Cut:** You start with a scene of a character looking at something off screen ("Face Change," for example) then cut to some event on the set, such as an explosion. Then you cut back to the character, looking at the same thing but with a different expression. This is a "look at" cut. These cuts are excellent for creating suspense (because you are initially hiding the event from the audience) and, thus, getting your audience empathizing with your hero.
- **Montage:** A typical montage goes like this: A character wakes up in bed.



Then the film cuts to him or her in the shower. Then it cuts to eating breakfast. Then it cuts to the character leaving with a briefcase to go to work. The cuts are all quick and they avoid the various in-between stuff. You don't see the character getting into the shower, making breakfast, preparing the briefcase, etc. Montage is a great way to convey the passage of time and ordinary events quickly. Montages are often best accompanied by a piece of music that carries the audience through the whole piece.

- **Imagery:** A common technique in film when a long piece of dialogue is absolutely required is to use imagery. Two characters start to talk and one of them starts to tell a story. Rather than just staying with the two characters, the film then cuts to the action of the story that is being told. We still hear the two characters talking, but we see the action of the story being played out. Using imagery in this way can really enhance a film.

## Continuity and Coverage

Visual storytelling relies heavily on the audience's ability not to notice that they are watching something artificial. They have to believe in your story for it to work. Several things that break the continuity should be avoided.

Continuity simply means keeping the audience from noticing errors of position, such as characters switching location across a set. It's impossible to always use the same locations across all the scenes, purely because they don't always match up. So, the viewer can experience awkward jumps.



### TIP

If actors are in incorrect positions between two shots and the action in the adjoining scenes allows for it, a simpler solution might be to change the mannequin assignments so that the roles they represent will be in different positions. For example, if the lead (red) role is on the left and the supporting (blue) role is on the right in the first shot, assign the same positions to the mismatching second shot. The actors playing the roles will automatically switch to wherever their assigned mannequin appears.

Viewers notice awkward jumps, and as often as not, they make them laugh. They don't necessarily notice them so much with clever editing, however, and that's how filmmakers traditionally hide them. Several editing techniques really help cover the gaps.

## The Cutaway

This is a very common technique in film. Suppose you have two characters in a bar scene say a piece of dialogue, and then you want to move them to a sitting position, where they talk some more.

While the library of scenes and options is extensive, you may find you don't have exactly the right piece of footage that you need. Do a cutaway. This means that you change the action to somewhere else, then return to the action in an otherwise mismatched position.

In your film, the two characters talking in the bar may be having a conversation about a third character. So you could cut away to a short scene of that third character simply looking out the window, and then cut back to the bar.

Alternatively, you could cut to an establishing shot, say for example showing the city street in the rain. If your first scene is in bright lighting

with a daytime backdrop, you then could cut to the city street at night in the rain, and then back to the bar. This time, however, you've changed the backdrop for the bar to be nighttime, and maybe dimmed the lighting.

This trick makes the cutaway work not just as a perspective shift, but also to show the passage of time. You could skip a chunk of unnecessary dialogue for the "seated" scene and get to the plot-related dialogue, while still conveying the illusion that more has happened. This is very good visual storytelling.

## The Close Cut

Sometimes a cutaway won't do. For example, in a scene involving violence, like a punch-up or a shoot-out, you can't really just cut to a long sunset shot and then back to the shooting and hope to preserve the excitement.

In these cases, what often works is a close-cut shot. One of the things about the way that the human eye sees a film is that it is instinctively drawn to faces and expressions, especially the eyes, and this means that the more prominent those elements are, the less we notice details in the background. We do notice things that are *completely* different, but we usually ignore them if they're reasonably the same. Thus, head shots, close-ups, and the like are very useful.

Let's say, for example, you have a gunfight story. Once you've chosen a scene that establishes the action in one set piece, you can then use some of the close-up scenes that show character expressions.

### NOTE

Many of the scenes are set for short duration and have the options of moving cameras and zooms, so use them as close cuts if you can.

You are trying to keep the audience's attention on the action, not the background, so pace and sharp editing help. If you keep our attention shifting from face to face, then we won't notice that you're cheating.

## The 180 Rule

There is one large caveat to this, however, and that's to do with orientation. While we may not notice if the characters are in slightly different positions during close cuts, we certainly will notice if they seem to switch from left to right and back during those cuts.



Characters switching sides during a conversation is a violation of the 180 rule—a major continuity error.





There is a convention of camerawork, called the 180 rule, that summarizes this best. It is simply the rule that if you have two characters, or two groups of characters engaged in action or conversation, then you need to keep them consistently facing left and right, respectively, unless we can see them change position. If they suddenly switch positions, it's confusing and usually breaks the spell.

The 180 rule doesn't apply in situations where you use a cutaway, but it does in situations of continuous action, as with close cuts. Fortunately, many of the scenes have different camera perspectives and directions to account for this, but keep a careful eye on who's facing which way.

## Audio

The third tool that you can use to preserve continuity is audio, especially in conjunction with cutaways and close cuts. A cutaway where you still hear the characters talking with each other, for example, is a powerful technique, as is a close cut where you can still hear the screams of someone who was shot in the previous scene.

## Music

Never underestimate the power of music, for both emotional value and storytelling purposes. It can foreshadow events and establish a mood, but it can also cover continuity cracks.

A music track that suddenly surprises us with a splash just as an awkward cut happens can cover up a large continuity gap. It's a very modern but very useful technique, and also, thankfully, it's not that difficult to do. You can easily do it in *The Movies*, and it'll make your films distinctive and interesting to watch.

## Overshooting

Overshoot, and shoot the same scene with different options, or just shoot it straight twice if you even *suspect* it might be too short for your movie. It's easier to cut than to add.

## QUICK TIPS

- You can put different lighting on establishing shots to establish a change in time of day as well as a change of location.
- Shots that focus on one small part of the set (doors, windows, props) are good for transitions.
- If someone isn't *quite* in the right location on a set, go for a closer camera angle (if available) to hide the fact.
- Pause and freeform viewpoint are vital for rapid swapping of actors on the mannequins.
- Save your game while the production is still in the scripting phase and you'll always be able to go back and tinker with it at the main design stage.



Saving a game *before* a finished script is shot allows you to revise the script if you don't like how it looks after shooting.

## A FINAL WORD: THE UNBREAKABLE RULE REVISITED

As with every other part of this guide, the golden rule should always be "Use what works." These are your films, so you should never feel bound by rules or that you can't do something just because you were told it was bad. Filmmaking is an experimental art, not a theoretical one, so have fun, experiment, and make the stories of your dreams.

## THE MOVIES ONLINE

It's great to be a legend in one's own mind and even better to be famous amongst one's friends and family. But is it enough? No way! Not when a global audience stands ready and breathless to see what your creative mind has in store. But how does one reach the entire world?

Well, fortunately, there's *The Movies Online*, an online community established to provide a venue for your movies to be seen, evaluated, commented upon, and rewarded. The glory of this venue is that there's no way this book can tell you how to succeed in it. There are no strategies for how to tickle or ring tears out of a massive worldwide audience. Your movies will be rated by real people. It's the artistic merits that count: the quality of the story and editing, the music, the voiceovers, etc. There is but one bit of wonderfully unhelpful advice: make good movies.

Still, there are some ins-and-outs, some subtle points that we can help illuminate in the sometimes daunting and confusing online sphere. This chapter offers an introduction to *The Movies Online* and assists you in staking your place in it.

## THE ONLINE MENU

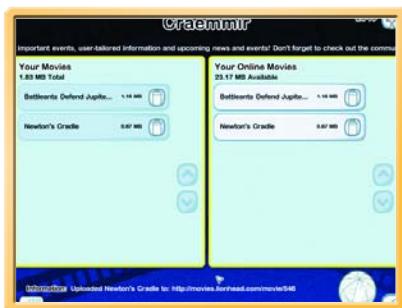
Enter *The Movies Online* by selecting Online from the main menu. Once you're logged in, you'll see the essentials of your online studio:

- **Online Balance:** This lists the number of virtual credits you've earned.
- **News Ticker:** Important events or notices scroll here.
- **Charts:** The Online Charts button displays the Movie, Studio, and Star Charts for *The Movies Online*.
- **Your Movies:** A list of movies eligible for upload. To be available for upload, a movie must be exported in Online format in the Post Production facility. Only movies made and edited *exclusively* in *The Movies* will be uploadable. Use of any external editor will make a movie ineligible. This is required to provide a level playing field for all members. Each movie lists its file size and contains a Trash button to delete the file from your hard drive.

- **Your Online Movies:** This displays all movies uploaded to your online studio and the amount of your file space allotment remaining. The Trash button in this panel deletes the movie from your online studio. Note that deleting a movie from *The Movies Online* removes only the movie itself; the movie page and any comments made about the movie remain.



Choose Online from the main menu to begin.



From here, properly exported movies (left panel) can be directly uploaded to or deleted from your online studio. The panel on the right shows your current slate of posted movies and the space remaining on your studio site. Note also the Online Balance showing your current supply of credits and the Online Charts button in the upper-right corner.

Your studio page includes your online studio's name and your current reputation moniker. Depending on the number of films you've uploaded and how well they've been rated, you'll receive a title:

- Greenhorn
- Wannabe Big Cheese
- Junior Studio Manager
- Promising Studio Manager
- Respected Studio Head
- Celebrated Studio Head
- Highflying Moviemaker
- Big Fish
- Movie Mogul
- Movie-Making Legend



Your studio page is your home in *The Movies Online*.

Here viewers can stream or download all your current and award-winning archived releases, view listings for your past films, see all online awards and in-game Achievement Awards you've won, learn about your studio release history, and read any studio description you've entered. The description can contain any information you want viewers to know, including your studio's philosophy and focus or previews of upcoming releases.

### NOTE

Generally, older movies must be removed to make room for newer releases (this process is called "Removal"). If, however, a movie wins an award and is preserved for long-term availability ("Archived"), the file's size ceases to count against your studio's storage allotment. Thus, archived movies can be preserved long-term without eating up valuable storage space.

Your studio page is another tool for managing your released movies, seeing how much space you've consumed, and deleting any films you no longer want posted. Since each player has an ample but limited amount of space in the community, prolific directors will have to remove older films to make space for the latest features. To remove a movie via the studio page, click on the Remove This Movie link.

From your studio page, you can also enter an online movie in the current movie competition (see the section "Leagues and Monthly Rewards").

### NOTE

Any studios or movies you've bookmarked will be listed on your studio page for you or visitors to your page to see.

### NOTE

If you've purchased but not downloaded items from the Propshop, you'll be prompted to download them through the in-game Online interface.

## THE STUDIO AND MOVIE PAGES

Once you register with *The Movies Online* and upload one movie, you'll be represented online by your studio. Your studio's face to the world is your personal studio page, where your movies and Stars will be featured.



## Movie Pages

Each competing movie has its own page featuring a thumbnail image from the movie. From here, the film can be streamed and viewed immediately, e-mailed, or downloaded for later. Visitors will see the film's current star rating, the Stars and extras featured in your movie, the technology employed, running time, and any description you choose to enter.



A movie's page shows every detail of your posted creations.

A movie's page is host to all ratings and comments of its viewers. These, in turn, feed into the movie's online rating, its chart position, and its eligibility for awards.



### TIP

You can choose the exact frame you wish to use as your film's online thumbnail with the Online Thumbnail button in the Post Production facility tools.

A movie's page remains even after the movie itself has been deleted, persisting as a monument to your past achievements (and glorious failures) and forming a historical record of what the world thought of your work.

## VIRTUAL CREDITS AND THE PROPSHOP

Posting movies on *The Movies Online* can be very rewarding. Rewards come in the form of virtual credits that can be spent on new assets to enhance your game and the films it produces.

Virtual credits are earned for:

- **Uploading Films:** The better your reputation (a collective rating of your past submissions), the more credits you'll receive for each film.
- **Movie Views:** Every time a registered and logged-in community member views your movie (once per member), you're rewarded with a small infusion of credits.
- **Winning Awards and Competitions:** Monthly and special competitions pay off with virtual credit prizes.

## The Propshop

Virtual credits aren't much use if there's nowhere to spend them. Luckily, there is: the Propshop.



The Propshop is an outlet for new game content for your studio.

This "store" offers downloadable content that you can add to your game, including sets, props, costumes, backgrounds, and more, and the only currency it accepts is virtual credits.

Whether you buy inexpensive items after every upload or save up for the big-ticket items, what you do with your virtual credits is up to you.

## NOTE

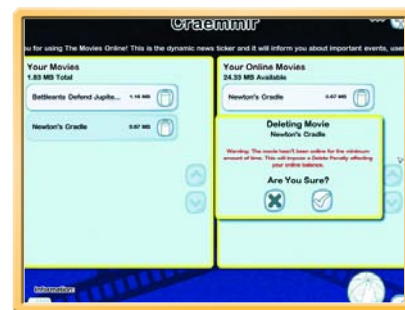
Every player will inevitably choose different things on which to spend virtual credits. Thus, over time, each studio will take on a unique character in terms of the sets, props, and other assets it employs.

## Upload Credits and Reputation

Every time you submit a film to *The Movies Online*, you receive a small award of virtual credits. The better your studio's reputation, based on previous movie ratings and awards, the more virtual credits you'll get for the upload.

Since, however, a studio is only as good as its latest movies, reputation can fall after a less-than-stellar release, resulting in a smaller upload credit next time.

Note that upload credits are provisional and are withdrawn if you remove a film shortly after uploading it. If you spend provisional credits and then remove the film, you may be left with a negative Online Balance. To buy anything else from the Propshop, you'll need to earn enough to get back into positive territory.



A movie must be up for a while before you can delete it and keep the credits you earned by uploading it.

The actual time for upload credits to become irrevocable will be announced on *The Movies Online* site, so watch the news for details.



## LEAGUES AND MONTHLY AWARDS

Every active film on the site is eligible for the eight leagues or charts, ranking the highest rated:

- Studio
- Star
- Overall Movie
- Action Movie
- Comedy Movie
- Horror Movie
- Romance Movie
- Sci-Fi Movie

Movie ratings are determined by a combination of several factors, including, but not limited to, average movie rating.

All the charts are available on *The Movies Online* website in the Leagues section. Three of the charts—Movie, Star, and Studio—are visible via the in-game online interface.

Every month, the top three position holders in each chart are honored with prizes—virtual credits, downloadable assets, or expanded community storage space—and, for movies, enshrinement in the film archive. Archived films stay available indefinitely but do not count against their studio's file limit.



The in-game online charts should look very familiar to anyone who's played the simulation.

### NOTE

Stars are rated based on the ratings of movies in which they've appeared. To have a contending Star, cast him or her in several of your best online entries.

The remainder of the top 25 in each chart receive virtual credits and virtual medals they can "hang" on their studio pages.

## SPECIAL COMPETITIONS

Periodically, the community will hold special competitions in which films entered in the competition are judged by movie industry professionals, not by their position on the charts or the opinions of the community members.

These awards are very prestigious and result in prizes for those confident enough to submit their work for evaluation. Keep your eye on the site for news of upcoming competitions.

You may enter any competing movie from your studio page by clicking the Enter This Movie into Current Competition link.

## YOU THE AUDIENCE

Sure, *The Movies Online* is the world's biggest film festival, with an open venue for any work you can produce with *The Movies*, but you don't have to be a filmmaker to be an active participant. This community is as much about being a viewer as it is about being a creator.

### NOTE

Anyone, even without owning *The Movies*, can view or download movies on *The Movies Online*, but only registered members can leave ratings and comments, and only owners of the game with a proper CD key may upload films.

What makes *The Movies Online* community go are the ratings and comments submitted by its members. Viewer ratings drive the various charts and monthly awards, and form the basis of every filmmaker's personal reputation.

This means you can be a major force in the industry without even submitting a single movie. What matters is that you participate by actively watching the work of others and taking the time to rate and comment upon it. If you liked a film, your vote could be the one that puts it over the top in the monthly competition.

Remember, each member has only one vote per film, so make it count.

## Finding Movies to Watch

There are so many films populating *The Movies Online*, how do you find one you want to see? There are several ways to get to something worth watching. Get started by clicking on the Watch Movies button.

To find a film you can:

- Select from the list of the latest uploads.
- Choose from the overall movie or genre charts (press the Leagues button).
- Select a studio page by clicking on its name to see every film in current release for that studio. This can be done from any place the studio name appears, including other movie listings, studio charts, or the studio head's posted comments.
- View the movies of bookmarked studios from the bookmark links on your studio page.
- Click on the Random Movie link to take your chances.
- Use the search tool to find a movie that matches your terms.